VOGUE

JANUARY 1

1957 Changes



ADVANCE RETAIL TRADE SUPPLEMENT

opposite page 16

Changes coming
in fashion, fabrics,
beauty, travel, ideas,
"Fashions in Living"

Plus:
First photographs of
the new Rockefeller resort
in the Virgin Islands

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LUTETIA brand, Emba* natural gunmetal mutation mink . . . a RITTER ORIGINAL, New York

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san francisco



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VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British I. S. V.-PATCÉVITCH Publisher

JANUARY 1, 1957

COVER

New angle on hats in general,
turbans in particular: soft, small,
manoeuvrable, clipping off to one side.
This turban, from Mr. John, in tilt-it-yourself
satin, flowered with a jewel.
New angle on beauty: beautiful believability—
out of a bottle of Charles of the Ritz
transparent peach-scented "Skin Bloom" lotion.
Face powder, "Perfect Red" lipstick,
and eye shadow, also: Charles of the Ritz.
Mr. John turban: also Neiman-Marcus; I. Magnin.
All jewels—diamond, ruby, sapphire—
Van Cleef & Arpels.



KAREN RADKAI

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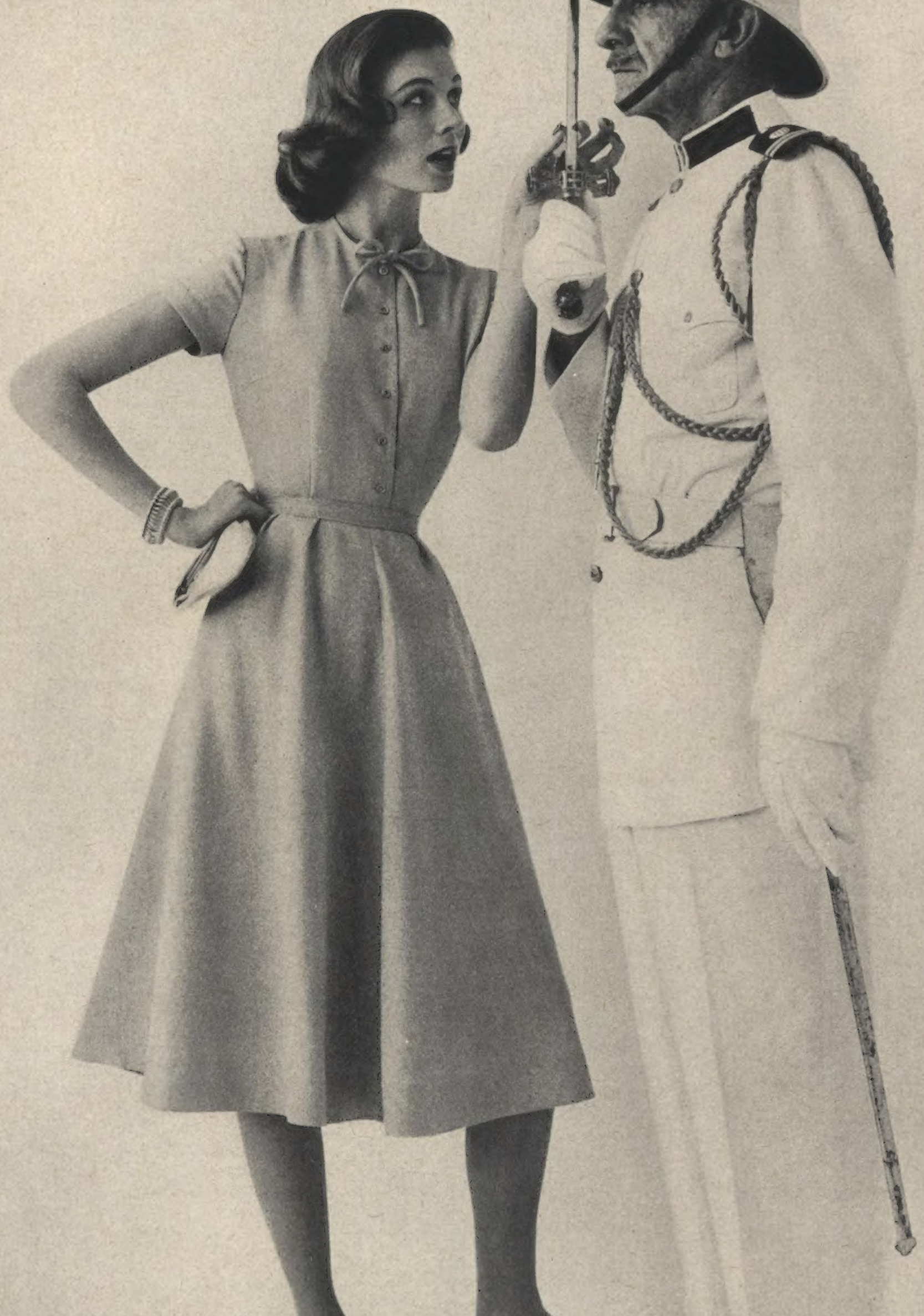
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Skirt and blouse of Alcé nubbed Irish Linen. Sloat & Co., 525 Seventh Ave., N.Y. 18.





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Shown with our white feathered toque. Designers' Salon

New York White Plains Chicago Cleveland Boston Palm Beach



Claire McCardell—with her well known flair for the unusual in the alliance of fabric and design—chooses a Galey & Lord filmy chiffon cotton in a shadowy pastel for a romantic Southern dinner gown with its floating cape.

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Summer! Getting away from it all in this cruise twosome by L'Aiglon! Dress of Dacron and rayon; sweater of 100% Orlon. Hand washable. Colors: beige, navy, yellow–each with white sweater, stripings to match. In sizes from 10 to 18. $24.95. At leading stores everywhere. For store nearest you, write to Dept. V, L'Aiglon Apparel, Inc. 1350 Broadway, New York 18.



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Studebaker's New Supercharged Golden Hawk—the American Family Sports Car!

If one car could ever be said to have everything—this is it! Studebaker's excitingly powered new Golden Hawk is a sweet-handling, fun-to-drive sports car *and* a comfortable, practical five-passenger family car, too. How wonderful it is that a car that has all this should also have such striking, chic styling and the faultless craftsmanship that makes the big difference in '57!

Studebaker-Packard
CORPORATION

Where pride of Workmanship comes first!



Anita Modes . . . Mood oriental. A costume for the gay hours . . . the exotic color of the extravagant tunic coat of antique silk taffeta inspired by its high-swathed silk print sheath. Both completely lined. Turquoise, moonstone, gold, apricot. 10 to 16. About $50. Another fashion first by ***Nan Elliot.***

See page 151 for the Nan Elliot store nearest you.

January 1 **VOGUE** *Trade Edition*

1957 CHANGES IN LOOKS AND OUTLOOKS

CHANGES COMING IN FASHION, FABRICS, AND BEAUTY AND GOING INTO YOUR CUSTOMERS' WARDROBE

- *Hats . . .*

  new angle on hats—soft, small, clipping off to one side (shown on cover) . . . folded-back brim for the soft manipulated hat (page 78)

- *Suits . . .*

  open-jacket suits to wear with the 1957 blouse news (blouses often changing suit looks) . . . new suit-ease, in jersey . . . 1957 suit crop, the new short jacket (pages 84 to 93)

- *Fabrics . . .*

  1957 colourings . . . the greys and beiges, two colours woven together or worn together . . . the blues, livelier, bluer than ever . . . the violets in soft, mauvey shades (pages 124 and 125)

The two-level dress,
in heavy linen with a leather belt.

Knitted silk T-shirt dress,
the news in sheaths.

The linen sweater,
knitted entirely of linen yarn.

New flowering shoes,
roses and daisies stemming from green heels.

Wrap-around sandal,
a mule of patent leather.

Accessories in grey—or for grey,
pearls, darker than pearl grey;
gloves in smoky tones;
stockings, misty and greyed.

Violet-eyed make-up,
brought into focus by violets and mauves in fashion.

1957 RESORT NEWS

- *Beach Coverings . . .*

  leg-sunning cape,
  ankle-length and hooded beach
  coats (pages 102; 104 and 105)

- *Knitted Cotton Sweaters . . .*

  in white to wear with shorts or
  three-quarter pants (pages 106 and 107)

- *White Dresses . . .*

  for day, for evening (pages 108 and 109)

- *New Sea Suits . . .*

  high on the bosom, low on the legs,
  knitted or looking it (pages 110, 111; 114, 115)

- *Flowering Silks . . .*

  shirt dresses, shorts and shirt-jackets
  of brilliantly flowered prints (pages 112, 113)

- *Unsheathed Sheaths . . .*

  with no strict lines, softly waisted
  (pages 116, 117)

- *Handkerchief Cotton Dresses . . .*

  thin, blowy and little waisted
  (pages 118, 119)

- *Shirt Dresses . . .*

  changing their outlook via deep
  triangular necklines, brimmed hats
  (pages 120, 121)

- *Self-Sweatered Dresses . . .*

  the silk print dress with its own
  sweater (pages 122, 123)

- *Water-velvet Sea Caps . . .*

  that stay lovely under water
  (page 103)

FASHIONS IN LIVING: A house decorated with light . . . the light changes . . . leather upholstery.

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ADDRESS TRADE DEPARTMENT, GREENWICH, CONNECTICUT, FOR QUANTITY RATES

VOGUE, JANUARY 1, 1957, VOL. 129, NO. 1

Letter these "VOGUE SAYS" quotes on your window and interior display cards.
Let what "VOGUE SAYS" headline your advertisements and displays.

Hats

VOGUE SAYS: "New angle on hats—clipping off to one side"
VOGUE SAYS: "Folded-back brim—newest specification for the soft hat"
VOGUE SAYS: "Hat of the year—soft, manipulated"
VOGUE SAYS: "Soft little hats—worn on the bias"
VOGUE SAYS: "Soft little hats—eyelash curve of brim"

Suits

VOGUE SAYS: "1957 suit-change—the open-jacket suit"
VOGUE SAYS: "Newest thing in suits—a blouse"
VOGUE SAYS: "First news—importance of the suit that owns a blouse"
VOGUE SAYS: "New suit-chic—delicious little blouse"
VOGUE SAYS: "Freshest news a suit can have—a blouse"
VOGUE SAYS: "Suit skirt—an inch or so longer"
VOGUE SAYS: "Jersey suits—as easy as sweaters"
VOGUE SAYS: "Jersey suits—a touch of fit"
VOGUE SAYS: "Suit-change—one part jacket, two parts skirt"
VOGUE SAYS: "1957 suit crop—wider necklines, shorter sleeves"
VOGUE SAYS: "1957 suit crop—more ease throughout"
VOGUE SAYS: "The jacket—exactly waist-length"
VOGUE SAYS: "1957 suit crop—less jacket, more fashion"

Fabrics

VOGUE SAYS: "1957 plan—grey with beige"
VOGUE SAYS: "Newest thing to happen to beige—grey"
VOGUE SAYS: "The blues—bluer than ever"
VOGUE SAYS: "1957 changes—look for brighter navy-blue"
VOGUE SAYS: "The violets—misty, mauvey shades"

Beauty

VOGUE SAYS: "1957 change—violet-eyed make-up"
VOGUE SAYS: "Violet-eyed make-up—brought into focus by the violets in fashion"
VOGUE SAYS: "Coiffures—charming as little hats"

More 1957 Changes

VOGUE SAYS: "Two-level dress—heavy linen, tall belt"
VOGUE SAYS: "Knitted silk T-shirt dress—never-before sheath news"
VOGUE SAYS: "Linen sweater—first time for this"
VOGUE SAYS: "Flowering shoe—1957 shoe change"
VOGUE SAYS: "Wraparound sandal—patent leather mule"
VOGUE SAYS: "1957 change—accessories in grey"
VOGUE SAYS: "Collect grey—in fabrics, in accessories"
VOGUE SAYS: "Pearls—darker than pearl-grey"
VOGUE SAYS: "Gloves in smoky tones—forward-looking"
VOGUE SAYS: "1957 change—a misty, greyed stocking"

1957 Resort News

Beach coverings . . .

VOGUE SAYS: "Beach coats—ankle-deep"
VOGUE SAYS: "Leg-sunning cape—super-plaided cotton"
VOGUE SAYS: "New amphibian—the hooded coat"
VOGUE SAYS: "Cotton coat—buttons to the water's edge"

Knitted cotton sweaters . . .

VOGUE SAYS: "Knitted cotton sweaters—the fit is everything"
VOGUE SAYS: "Lanky sweater, little shorts—all white"
VOGUE SAYS: "Loose sweater, three-quarter pants—knitted cotton"

White dresses . . .

VOGUE SAYS: "White dresses—include dinner in their plans"
VOGUE SAYS: "White dresses—to uncover later"

New sea suits . . .

VOGUE SAYS: "Sea suits—high on the bosom, low on the leg"
VOGUE SAYS: "Sea suits—leotard-like"
VOGUE SAYS: "Two-legged sweaters—watertight fashion"
VOGUE SAYS: "Sea sweater—higher in front than at the back"
VOGUE SAYS: "Knitted wool bathing suit—watertight fashion"

Flowering silks . . .

VOGUE SAYS: "Flowering silks—delicious idea"
VOGUE SAYS: "Flowering silks—less casual, more feminine"
VOGUE SAYS: "Flowering silk shirt dress—delicious"
VOGUE SAYS: "Shorts and shirt-jackets—of flowered silk"

Unsheathed sheaths . . .

VOGUE SAYS: "Change in sheaths—blow-away breeziness"
VOGUE SAYS: "Unsheathed sheaths—restful and beautiful"
VOGUE SAYS: "News—covered, softly-waisted sheath"
VOGUE SAYS: "Unsheathed sheaths—no problems for anyone"

Handkerchief cotton dresses . . .

VOGUE SAYS: "Handkerchief cottons—little evening dressing"
VOGUE SAYS: "Cottons—thin, blowy, little-waisted"
VOGUE SAYS: "White lawn dress—little evening dressing"

Shirt dresses . . .

VOGUE SAYS: "Shirt dresses—can change their time of day"
VOGUE SAYS: "Shirt dresses—will keep beautifully till summer"
VOGUE SAYS: "Dress-length silk shirt—daily dressing"

Self-sweatered dresses . . .

VOGUE SAYS: "The self-sweatered silk dress—southbound"
VOGUE SAYS: "The self-sweatered silk dress—irreplaceable look"
VOGUE SAYS: "The silk print dress—with its own sweater"

Water-velvet sea caps . . .

VOGUE SAYS: "Sea caps—water-velvet"
VOGUE SAYS: "Water-velvet sea caps—stay velvety"

Fashions in Living

VOGUE SAYS: "New lighting techniques—dramatic results"
VOGUE SAYS: "The light changes—to suit different moods, occasions"
VOGUE SAYS: "Leather in the house—coming into fashion"
VOGUE SAYS: "Leather in the house—as it has never been before"

Release date—December 27

Vogue's copy ideas and philosophy for these fashion ideas can be used to present merchandise from your own stocks in newspaper advertisements and displays.

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CERULEAN* brand, Emba* natural blue mutation mink...designed by **FREDRICA**, New York

Opulent mantelet...worthy of a queen's raiment, in CERULEAN* brand, Emba* natural blue mutation mink, acknowledged the world's finest.

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Suddenly . . . your patch of beach becomes a Paris salon! For yours is a Dior suit . . . a swimsuit created just for Cole by Christian Dior of Paris. For his



second Cole collection, Dior captures the elegance of an afternoon in town: the cutaway camisole, in three-dimensional cotton, $29.95. The Empire bow, in lastex, $29.95. The buttoned redingote, in lastex, $35.00. Great design inside, too: all three suits have Cole's wonder-working bra.

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LOWENSTEIN

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For other stores, see listing on page 67 or write *Sabrina, division of Dance Time, Inc, 1385 Broadway, New York 18, N. Y.*

Introducing U.S. Rubber's revolutionary new swim cap material that *looks* like velvet . . . *feels* like velvet . . . yet comes out of the sea without a blemish, unbelievably soft and glowing. You'll feel beautiful as never before when you sun or swim in new

WATER VELVET



RIBBONAIRE

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Rockefeller Center, New York 20, New York



greta plattrig

Floral streamer print by WAMSUTTA in dacron and cotton blend. No iron, quick drying. Sundress softly pleated, girdled in cotton chiffon. About $30.

One piece boy pants swimsuit. About $18. Deck jacket, fitted and banded at the waist. About $12. Adriatic blue, Sand. Sizes 8 to 16.

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B. Forman, Rochester • Bullock's, Los Angeles

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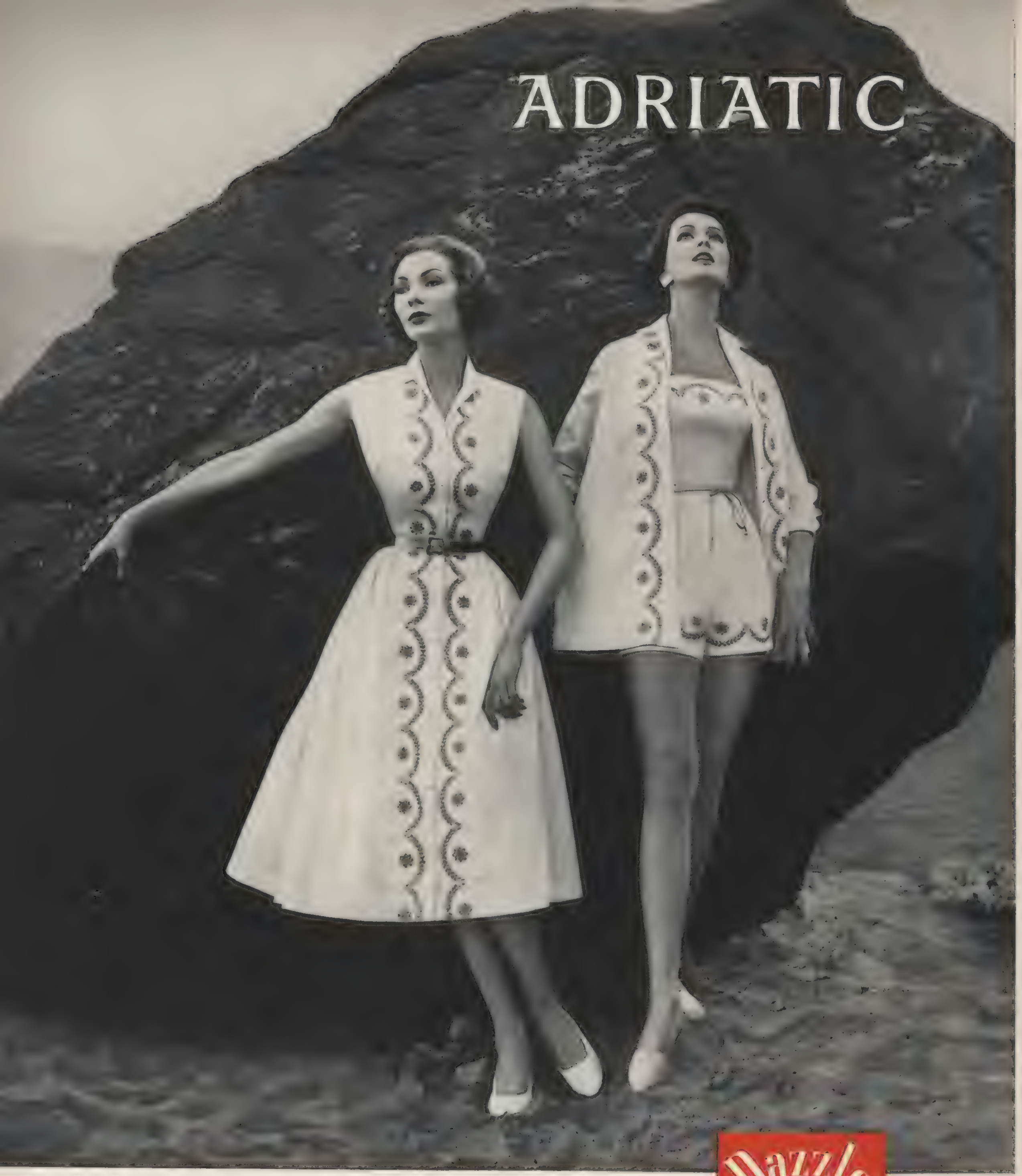


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greta plattry

Greta Plattry's perennial shirtdress traveler in luxurious pure silk surah print, in exotic tones of beige with gold, turquoise with violet. Pearl button front, softly pleated skirt, push-up sleeves. About $40. Sizes 8 to 16.



BEST & CO.

Fifth Ave., New York 22, N. Y.

Pearl of the Adriatic... metallic golden scroll embroidery interpreted by Greta Plattry on SPRINGMAID'S DAZZLE,® a lustrous wrinkle-resistant broadcloth in Everglaze® Minicare.® Sleeveless shirtdress, softly pleated, button front. About **$25.** Beach shirt. About **$15.** Matching boy-pants swimsuit. About **$23.** White with gold embroidery. Sizes 10 to 18.





Dazzle®
SPRINGMAID FABRICS
a PRESS-LESS cotton

"Folklore" bandana print created by
Greta Plattry on SPRINGMAID'S DAZZLE,®
a lustrous wrinkle-resistant broadcloth in
EVERGLAZE® MINICARE.® "Patio" dress with back bow and soft pleats.
Hemline banded with eyelet embroidery. About **$30.** Tailored shorts, fly front. About **$13.**
Folklore shirt. About **$12.** Pink, blue on white. Sizes 8 to 16.

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greta plattry



greta platting

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SAMUEL EHRMAN

COASTLINE



greta plattry

The military brass button beach cape in EVERGLAZE® MINICARE® wrinkle-resistant combed cotton sateen by Springmaid.

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BEST & CO., New York • Burdine's, Miami, all stores
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From OLEG CASSINI comes this very feminine one-piece sheath with the beguiling princess line, interpreted in an equally feminine and beguiling fabric — cool, smooth Flaxvale, a pure Irish linen.

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"Such fabulous tones!"

SAYS THE MALLINSON ELEPHANT. "Color—in a complete range from light to dark—sweeps lyrically across Frantex-Mallinson's Ombre Chiffon." And inspires Philip Hulitar to dream up this spellbinder for night blooming enchantresses. Sizes 8 to 16. Ombre Chiffon of acetate and nylon in shades of beige to rust, pink to flame, moss to green. Price $175, at I. MAGNIN — SAN FRANCISCO; BERGDORF GOODMAN — NEW YORK; DE PINNA — NEW YORK; NEIMAN MARCUS — DALLAS AND HOUSTON; MONTALDOS — ALL STORES.



Seafoam, opal of the sea,
in imported cashmere,
also powder blue, lemon,
blonde, white, rosewood
about twenty-eight dollars.
Matching skirt in doeskin
flannel about twenty dollars,
in linen about eighteen dollars.
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Starred for Fashion

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Come co-star with this brightest star in the four-wheeled world of fashion! Here is a new verve, an exciting flair, brilliantly captured in magnetic new Catalina colors and sleek, crisp, wind-swept lines. Here are interiors conspicuously fresh in appeal . . . glamorous color-keyed ensembles blending the luxury of rich, genuine leather upholstery, custom fabrics and jewel-like metal appointments. Here, clearly, is the year's smartest creation . . . Pontiac's superb Star Chief Custom Catalina for '57. On the following pages, interiors in leather by The Upholstery Leather Group, Inc., dress styles by Jonathan Logan. PONTIAC MOTOR DIVISION OF GENERAL MOTORS CORPORATION


Starred for Fashion
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Lodestar for your fashionable journeyings this year: the easy elegance of genuine leather upholstery.
Here, the buoyant pace is set by follow-me colors and a fabulous new texture (satin-sleek for graceful in-and-outings).
Enthroned on leather, your "Starred for Fashion" Jonathan Logan and Alice Stuart designs look their delicious best.
The effortless performance of genuine leather, like that of the superb Pontiac Star Chief Custom Catalina which wears it so proudly,
is a boon to the active you. Your own favorite soap is enough to keep upholstery leather bright-burnished—
and that's all the care it asks of you. How else could you surround yourself with so much splendor, so practically?

THE UPHOLSTERY LEATHER GROUP, INC. Fisher Building, Detroit 2, Mich. • 141 East 44th St., New York 17, N.Y.



Starred for fashion

Fashions by Jonathan Logan (Junior sizes 5-15), Alice Stuart (sizes 10-16), Little Alice Stuart (sizes 3-6x, 7-14)

LORD & TAYLOR, *New York and branch stores . . .*



Jonathan Logan

ALICE STUART

Designed to make you shine in any orbit—a galaxy of bright new fashions, shown here and on preceding pages: dreamy dresses by Jonathan Logan in junior sizes from 5-15 . . . separates by Alice Stuart in sizes 10-16 . . . angelic fashions for the tiny starlet from Little Alice Stuart. All as new and exciting as the 1957 Pontiac Star Chief Custom Catalina . . . as colorful and care-free as the lovely and lasting Genuine Leather interiors.

Jonathan Logan dress in color as shown only. Alice Stuart blouse in lilac, white, mint, beige. Skirt in purple, navy, green, brown.

For list of stores carrying Jonathan Logan fashions shown on these and the preceding four pages see page 56.

Jonathan Logan fashions also available at all fine stores in Canada

at J. L. HUDSON, *Detroit. . .*

CARSON PIRIE SCOTT, *Chicago . . .* J. W. ROBINSON, *Los Angeles . . . and fine stores everywhere.*



In The Best Circles Fashion circles endorse the animated sheath, the Empire midriff, the pure silk shantung. Social circles esteem the dress that swings from South to summer with poise and grace. Turquoise (as shown), navy, cognac. Sizes 7 to 17. Under $25. At fine stores everywhere. For nearest store, write Gernes Garment Company, 1407 Broadway, N.Y. 18.

B. Altman & Co., *New York*
John Wanamaker, *Phila.*
Julius Garfinckel & Co., *Wash., D. C.*
Harzfeld's, *Kansas City, Mo.*



do you look at the fine print?

The print in a fabric can be fascinating! For example, did you know this is the first time a cotton satin stripe has been successfully printed? Only expert craftsmen and artists like those at Cranston would attempt such style-making news! And this fabric is further enhanced by Cranston's exclusive Dri-Smooth finish.

Next time you buy cotton fashions, look for the name Cranston.
It's the recognized leader in printing and finishing fabric.

CRANSTON

261 Madison Avenue, New York 16

Maine print ensemble in ABC Cottons. Royal blue or sunrise coral, 10-18. Suit, $22.95; jacket, $12.95; shoes, $4.95. Exclusive at PECK & PECK.

HAT BY MR JOHN

A dream sweeps in
—all pale and flowing cashmere.
It's the most prized and priceless
cape of spring. For **TILLY HEITNER,**
who insists on **FORSTMANN**
fabrics only, creates it
in the rarest of all cashmere—
FORSTMANN's
100% PRINCESS CASHMERE,
woven with consummate skill
for Heitner & Heitner alone.
This cape, available, too,
in other superb Forstmann fabrics.

AT BONWIT TELLER, ALL STORES; I. MAGNIN, ALL STORES; NEIMAN-MARCUS, DALLAS AND HOUSTON; JENNY CO., CINCINNATI, AND OTHER FINE STORES.

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go beautifully . . . in fabrics by FORSTMANN



A whisper of color
...the weight of a breath
...costumes
this spring's great lady.
ADELE SIMPSON
creates her suit coolly
in beige **MERINGUE TWEED**
—an airy all-climate mixture
of wool and silk
by **FORSTMANN.**
In other light shades, too
—so new frosted with white.

go beautifully...in fabrics by FORSTMANN

FORSTMANN ©

HAT BY JOHN FREDERICS



In a moonlight mood
—this pale and wondrous coat
from **LOUIS GOLDSTEIN'S**
own magic spectrum
of radiant living colors.
Artfully he creates it
in **FORSTMANN's ERMINA**
—woven for him alone
—to cast a soft light,
an even softer touch.
Your choice
of high-noon colors, too.

go beautifully...in fabrics by FORSTMANN

FORSTMANN ©



The Newport Look
is new again.
It couldn't be nattier
than in this slim suit,
brass-buttoned,
and naturally—navy.
MARQUISE finds
a fresh fabric for the theme
—**FORSTMANN'S** lightweight
worsted **DAPHNE,**
crisp and press-keeping.
A suit to give you
heiress airs.

LORD & TAYLOR, NEW YORK; MONTALDO'S, ALL STORES; WOOLF BROS., ALL STORES

go beautifully...in fabrics by FORSTMANN

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HAT BY MR. JOHN

Welcome back, world traveler
—the three-piece suit.
A suit alone, a coat alone
or a costume complete.
For its "together" look,
CENTURY took two weaves
in **FORSTMANN's**
chiffon-weight **TISSARA**,
and cut them cleverly
for the "less than tall."



COAT AND SUIT, ABOUT $100 EACH

go beautifully...in fabrics by FORSTMANN

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Here you go in the nine-life coat!
With the suave, easy wrap of a stole . . .
it takes you driving by day, dining by night.
To drape its ample folds in slender lines,
ADELE of California needed
the supplest of woolens. Her choice—
FORSTMANN'S ROYAL ZIBELINE
—a gently polished look for all your lives.

AT FINE STORES EVERYWHERE OR WRITE ADELE OF CALIFORNIA, 2618 SOUTH HILL STREET, LOS ANGELES.

go beautifully...in fabrics by FORSTMANN

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kom er ult, kom er ult*



*Come out, come out

wherever you are and follow the sun. High time to quit hibernating and start wearing a resort cooler of **Belgian Linen** by Sichel, fresh from the land where the tall flax grows. The rich good looks of this linen turn the simplest lines into a lovely exclamation point for your figure. Crease-resistant too, it travels lightly, smoothly everywhere. By **Terry Rogers** in pure pastels. Misses sizes. About thirty dollars. Know it by the Belgian Linen shield of quality. Available at Best & Company, New York; Julius Garfinckel, Washington, D. C.; Neiman-Marcus, Dallas and at other fine stores across the country.

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Robby Len

your own natural wonders

magnificently dramatized in an exotic, primitive polished-cotton print . . . fashioned purely to intensify the lure nature's given you. Turquoise/brown, rose/olive, blue/gold, all with black. Sizes 32-38. About $15.

at Wm. Filene's, Boston, Mass.
and fine stores everywhere, or write
ROBBY LEN, 1410 BROADWAY, N. Y.

suddenly...you look younger



with ROUX..haircolor that looks as though it had always been your own!

The great gift of sparkling *natural* looking haircolor is that it helps you look—and feel—so much younger. And no matter what your coloring purpose may be, that's a gift Roux can bring you!

You may want to color gray hair, or simply to put a shining glow in hair that looks faded and dull. You may want to try a completely new haircolor, or to match your natural color. You may want a lasting haircolor, or a temporary one...or no color at all, but a lustrous hair lightening.

Whatever your desire, you'll find your answer in Roux, America's first *family* of haircolorings. For there's a Roux product designed for *your* specific purpose, and it imparts the *natural* look that is the mark of good taste. That is why haircolorists, whose livelihood depends on beauty, use more Roux haircolorings than any other!

So if your haircolor doesn't do all it can and should for you, turn with confidence to Roux. Remember that "Roux *means* lovelier haircolor"...sparkling, *natural* looking haircolor and softer, more *manageable* hair condition!

ask your hairdresser why she prefers ROUX®



GOVIA ARNEL

ARNEL TRIACETATE? It's the Celanese ease-of-care fiber shown here in a new kind of sharkskin that stays serenely cool and fresh even when the weather's wilting. This sharkskin of Arnel is a great traveler. Packs and unpacks without pressing. Stays clean. And when you *do* wash it, it comes back from the Bendix looking like new. Making sharkskin of Arnel just about the most *practical* fabric you can choose for your trip. Celanese Corporation of America, New York 16.

DRESS BY LOTTE OF GAUDIOSI. One from an entire collection in sharkskin of Arnel from the celebrated designer who loves it for "that eternally *fresh* look it has." In white with gold, orange, navy, or blue stripe. Sizes 8 to 16. About $29 at Lord & Taylor, New York; Julius Garfinckel, Washington, D. C.; Jenny Co., Cincinnati; Regenstein's, Atlanta; Sakowitz, Houston; H. Liebes, San Francisco. For additional stores see page 146. Celanese® Arnel®

ARNEL*

*This is the official Arnel symbol—evidence that this new triacetate fiber has been pre-tested for performance claimed.

ARNEL . . . A Celanese CONTEMPORARY FIBER



GO VIA ARNEL

ARNEL TRIACETATE is the Celanese ease-of-care fiber that has raised sharkskin to a new peak of perfection. Smooth, cool and dazzling white, Arnel now gives sharkskin added wrinkle resistance, pleats that stay in, back-to-new Bendix washability. Sound good? You'll find you feel as fresh as you look in this new sharkskin of Arnel. Celanese Corporation of America, New York 16.

NEW, LIGHTWEIGHT PROSPECTOR SHARKSKIN BY COUTURE FABRICS, CLOTHES BY DONALD BROOKS-DARBURY. The most imaginative new American designer adds his arresting giant hounds-tooth print to what he calls "a marvelous fabric." All in sizes 5 to 15. Far left, hand washable white pleated dress with sleeveless print blazer, about $55. Left, print dress about $45. Print in white with water green, hyacinth, porto-bello blue. Right, hand washable white pleated dress about $40. All at Lord & Taylor, New York; Frederick & Nelson, Seattle; Joseph Magnin, San Francisco; Dayton Co., Minneapolis; Frost Bros., San Antonio. More stores on page 62.

Celanese® Arnel®



*This is the official Arnel symbol—evidence that this new triacetate fiber has been pre-tested for performance claimed.

ARNEL . . . A Celanese CONTEMPORARY FIBER

At last...

something new under the sun!

Disciplined® Denim

in Cali-doscope

Sunabouts® by

Fleischman





A truly new fabric! McCampbell's Sport Denim with the elegance of Bates Disciplined® Finish to insure you a wrinkle-free good time. For the first time a Denim that is truly easy to wash and iron . . . that retains its new look, without starching, for life. A completely happy collection of Fleischman Sunabouts designed by Lyle Griswold in pretty, sun-timed colors: Faded Blue . . . Salad Green . . . Sweet Pink . . . Dawn Grey.

Not Shown: Elasticized Bra 3.95, Jamaica Shorts 5.95
Pedal Pushers 6.95, Ankle Slacks 7.95, Back-Wrap Skirt 8.95
Shown: Shirt 8.95, Elasticized Bodice 4.95, Shorts 5.95, Back-Wrap Sundress 12.95

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SPORT DENIM with Bates
DISCIPLINED® FINISH

or write M. R. Fleischman Co., 2285 Palou, San Francisco, Calif.

she's resting, relaxing... **REDUCING!**



NOT diet or weight-loss . . . She's SLEEPING-AWAY the inches a wonderful new way—AT HOME!

REDUCE hips, waist, tummy, in size...No Diet!

NEW—No vibration, no massage; a truly easy NO EFFORT way!

SHE'S SLEEPING AWAY THE INCHES with Relax-A-cizor. Not a finger does she lift. She's relaxed. She's asleep. She's reducing. Fast. And, she does it all at home . . . in 30 luxurious minutes a day.



Inches Away!

ROMANCE begins with a pretty figure. Now, *you* can lose excess inches from your hips, waist, tummy, thighs . . . without diet or weight-loss...QUICKLY, EASILY . . . while you REST luxuriously at *home!* Relax-A-cizor slims you with a delightful new kind of reducing exercise that requires NO EFFORT!

Twice as easy to use . . . and the NEW Relax-A-cizor . . . with the fabulous new "Beauty Belts" trims away excess inches from hips, waist, abdomen, and thighs TWICE AS FAST as ever before!

You use your Relax-A-cizor at *home* while you RELAX and enjoy reading, sewing . . . even SLEEPING . . . and excess inches vanish almost like magic . . . *never makes you feel tired like regular beauty exercises.*

HUSBANDS use Relax-A-cizor, too . . . for their waistlines . . . for soothing RELAXING exercise of tired back and feet muscles.



Husbands, Too!

FIRMS . . . TIGHTENS . . . TRIMS—

Diet may cause sagging and loss from bust, neck and face. Relax-A-cizor does NOT; it, instead, *firms* and *tightens* your waist, hips, thighs and abdomen. *New* FACIAL exercises, lifts, and tightens muscles under EYES and CHIN.

Don't Risk Your Health . . . this is the safe, sensible, economical HOME method used by more than 150,000 women. Approved by Underwriters' Laboratory.



Family Affair!

Beauty Editors Praise . . .

Featured editorially in both "Mademoiselle" and "Charm" (*Mail coupon at right for reprints.*) USERS SAY: "4 inches removed from abdomen."—Mrs. M.F. "3 inches from hips." —M.A. "Dress size was 16, now 12."—C.P. MANY WOMEN LOSE AN INCH OR TWO THE FIRST FEW DAYS! You may lose less—or MORE.

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pale Blonde pure silk broadcloth.
Sizes 8 to 18. About $35 at all fine stores, or write us.

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Dept. P, 111 East Olympic Boulevard • Los Angeles 15, California

Swimming season lengthened—for men



Amphibious Bermudas,
of white polished cotton
with a red and blue stripe.
By Gantner,
of a Cone fabric.
$5; Casual-Aire.

News here can be measured by the rule: swimming trunks inching kneeward—Bermuda length and Bermuda tailored (i.e., neat, tapered). Besides becoming standard swimming equipment, shorts this length could be surfboard equipment—protection against scorched thighs. Out of the water, plus shirt, they're correct wherever beach shorts are in order.



Protection in liquid form:
Shulton's Bronztan, to
help you tan in the
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non-greasy, non-drying,
non-staining, and a
peeling deterrent
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These, with Ray-Ban
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AGAIN . . . STRAIGHT FROM SCHIAPARELLI'S DRAWING BOARD

. . . the unique sketches that are her own personal signature in fashion—literally translated into sleek sheaths as Gallic as Schiaparelli herself. Both in acetate faille lastex . . . with Schiaparelli's famous inner control that really slims a whole inch off waist and hips . . . plus stretch-to-size comfort that's pure luxury. Left . . . Schiaparelli's hand-embroidery on seaworthy hand-painted inserts . . . about thirty-five dollars. Right . . . chalk beads and sequins on a fabulous new neckline . . . about thirty dollars. Both, in Capri blue, black, emerald . . . sizes 10 to 16.

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3620 Eastham (V-17), Culver City, California

The Jonathan Logan fashions on pages 32 to 37 can be found at the following stores:

New York, N. Y.	Lord & Taylor
Detroit, Mich.	J. L. Hudson
Chicago, Ill.	Carson Pirie Scott
Los Angeles, Calif.	J. W. Robinson
Akron, Ohio	Polsky of Akron
Atlanta, Ga.	Rich's
Baltimore, Md.	Hutzler's
Beverly Hills, Calif.	J. W. Robinson
Birmingham, Ala.	Loveman, Joseph & Loeb
Boston, Mass.	Jordan Marsh
Buffalo, N. Y.	The William Hengerer Co.
Charlotte, N. C.	J. B. Ivey
Cincinnati, Ohio	H. & S. Pogue
Cleveland, Ohio	Wm. Taylor Son & Co.
Columbus, Ohio	F. & R. Lazarus
Dallas, Texas	A. Harris
Davenport, Iowa	Petersen-Harned-Von Maur
Dayton, Ohio	Rike-Kumler
Denver, Col.	The Denver Dry Goods Co.
Des Moines, Iowa	Younkers
Hartford, Conn.	G. Fox
Houston, Texas	Foley's
Indianapolis, Ind.	L. S. Ayres
Kansas City, Mo.	Macy's
Lincoln, Neb.	Gold & Co.
Little Rock, Ark.	The M. M. Cohn Co.
Louisville, Ky.	The Stewart Dry Goods Co.
Memphis, Tenn.	J. Goldsmith & Sons
Miami, Fla.	Burdine's
Milwaukee, Wis.	Ed. Schuster
Minneapolis, Minn.	Dayton's
Nashville, Tenn.	The Harvey Co.
New Orleans, La.	Maison Blanche
Oklahoma City, Okla.	John A. Brown
Omaha, Neb.	J. L. Brandeis & Sons
Philadelphia, Pa.	John Wanamaker
Phoenix, Ariz.	Korricks
Pittsburgh, Pa.	Kaufmann's
Portland, Ore.	Meier & Frank
Providence, R. I.	Gladding's
Richmond, Va.	Miller & Rhoads
Rochester, N. Y.	Sibley, Lindsay & Curr
San Antonio, Texas	Joske's of Texas
San Diego, Calif.	Marston Co.
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St. Louis, Mo.	Famous-Barr
St. Paul, Minn.	Emporium of St. Paul
Syracuse, N. Y.	The Addis Co.
Tulsa, Okla.	Brown, Dunkin
Washington, D. C.	The Hecht Co.
Wichita, Kansas	Innes

"The dime in the telephone pole"

BY CAROL PETERS

Any woman with children and a bit of time to record it, has more potential material than any fiction writer could ever conjure. My children are ten and twelve, and just listen to what I live with:

They are starting their third round of swimming lessons. They are not dumb. They figure if they pretend they can't swim we'll give them more lessons, and in that way they get to swim oftener than they would if we took them to the pool now and then. On the first day, they decided to wear their outer clothes over their suits to the pool. I was pretty upset to learn later that the younger one had forgotten to take her underwear, but as it turned out, she didn't need it anyway. On trying to undress, she jammed her zipper on her playsuit. So that she would not have to miss the class, an attendant hurriedly used pliers, ripping the front of the suit, so she had to ride home on the bus sopping wet.

Always preceding a trip of any sort, I give out with what I consider a complete set of instructions, and include several "don'ts." About a week ago, while standing on the corner awaiting a bus, I said, "Don't cross the street against the light; don't play tag and roughhouse," but I neglected to say (and who could blame me?), "Don't lose your dime in the telephone pole." Right before my eyes she did that—walked up to the pole and dropped her dime in a long, deep slit. Can you imagine the mirth of the motorists who stopped for the signal to see us frantically digging with a fingernail file into that pole? And me with bifocals. I couldn't find any angle that would properly focus on that dime. It popped out—with the bus just one block away. Well anyway, another crisis passed. By the way, I had another dime, but it was a matter of principle with me.

My older daughter found a baby robin who was stranded. He'd been sitting on a rock for over an hour, so she dug him a succulent worm to tide him over. She came running into the house with, "Mother, he won't touch the worm, and I know what's wrong. It has to be chewed for him." I didn't know it then, but apparently that is Mamma Robin's job. I shrieked, "Oh, no, you mustn't—" but was somewhat mollified, though revolted, when she asked, "Shall I mash it for him?"

She's the same daughter who tried unsuccessfully to hatch a robin's egg that had fallen from a nest. She also brought in a couple of worms to aerate the soil around her avocado plant. The plant sits on our breakfast table and I keep a wary eye on it.

Oh yes, I forgot to mention, the ten-year-old always gets off escalators backwards. I just don't know why.



THE McMULLEN DRESSES ON THE OPPOSITE PAGE AT THESE FINE STORES . . . MONTALDO'S . . . ALL STORES

ALBANY, GA.	The Sports Shop
ALBANY, N. Y.	Flah & Co. Inc.
AKRON, OHIO	M. O'Neil Co.
ALEXANDRIA, LA.	Wellan's
AMARILLO, TEX.	White & Kirk
ANDERSON, IND.	Fair Dept. Store
ANDERSON, S. C.	Vogue Shop
BAKERSFIELD, CAL.	Brock's
BILLINGS, MONT.	Mildred Hazel
BIRMINGHAM, ALA.	Ida Harris
BLOOMINGTON, IND.	Wicks Co.
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CHARLESTON, W. VA.	Pecks, Inc.
CHATTANOOGA, TENN.	Pickett's
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CLEARWATER, FLA.	Mary Brown
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COLUMBUS, OHIO	F. & R. Lazarus
CORAL GABLES, FLA.	Minna Lee
DALLAS, TEX.	The Carriage Shop
DAYTON, OHIO	Rike-Kumler
DAYTONA BEACH, FLA.	Susan & Katinka
DELRAY BEACH, FLA.	Ruth Chagnon
DULUTH, MINN.	Oreck's, Inc.
EAST ORANGE, N. J.	Doop's
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FALL RIVER, MASS.	Arline Booth
FARGO, N. DAK.	The Rose Shop
FRESNO, CALIF.	Bruckner's
FT. LAUDERDALE, FLA.	Minnie Lee
FT. MEYER, FLA.	The Marshe
GENEVA, ILL.	Little Traveler, Inc.
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HINSDALE, ILL.	Kimbell Shop
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HUNTINGTON, W. VA.	Evelyn, Inc.
INDIANAPOLIS, IND.	L. S. Ayres Co.
JACKSONVILLE, FLA.	Levy's
KALAMAZOO, MICH.	A. W. Johnson
KANSAS CITY, MO.	Woolf Bros.
KNOXVILLE, TENN.	Rich's
LAGUNA BEACH, CAL.	Cornelia Bigelow
LAKE FOREST, ILL.	Sports Shop
LOS ANGELES, CALIF.	May Co.
LOUISVILLE, KY.	H. P. Selman Co.
LYNCHBURG, VA.	J. R. Millner Co.
LYNN, MASS.	Kurzman's
MEMPHIS, TENN.	The Helen Shop
MIAMI BEACH, FLA.	Minna Lee
MINNEAPOLIS, MINN.	Raleigh's
MOBILE, ALA.	The Cottage
NEWARK, N. J.	Hahne & Co.
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Lady Baltimore—book and cake

BY SOPHIE KERR

The cake existed before the book, but the book gave the cake national fame. unintentional fame, I think, for when Owen Wister wrote his witty, wise novel of the mores and mementoes of Charleston (he called it Kings Port. but no reader was misled as to locale), he could hardly have anticipated the great uprising of American housewives wielding spoons and batter bowls, all intent on making in their own kitchens the cake he described so feelingly with: "Oh, my goodness! It's all soft, and it's in layers, and it has nuts." There's something about this bit of incoherence, this very lack of detail which piques the edacious imagination more sharply than could a fuller description and a proper recipe of tsps. and tbsps. and oven temps.

Yet Lady Baltimore has a recipe. And when this recipe is well followed the cake is. as Mr. Wister noted: in layers, and all soft, and it has nuts. One of its delights is its appearance, for on its top, set into the icing, it bears a decoration of blanched almonds. walnut halves, and raisins, which can be as pretty as a piece of fine lace. Some fancy-minded cooks add stars of angelica and rings of ruby-red cherries and tiny silver *dragées* but these are not necessary, for Lady Baltimore's charm is not dependent on décor.

And now for the book. We'll go back to the cake later. *Lady Baltimore* was published as a book, about fifty years ago and it was also a serial in *The Saturday Evening Post* where it made a tremendous hit. At that time bouncy, emphatic Theodore Roosevelt was President of these United States and he had entertained Booker T. Washington at the White House, a natural act of hospitality to a very great man which provoked considerable adverse comment in the South of fifty years ago. This episode is mentioned in the Wister novel as seen through some of the unreconstructed rebel eyes of Kings Port, and this little ripple in our national history, as one reads of it, seems much, much farther away than half a century.

For the most part, the Wister novel has a hilarious, farcical plot, braced by expert character drawing and civilized description. The story is told by Augustus, a young Northerner, whose rich Aunt Carola is an enthusiastic member of an organization called Selected Salic Scions—in other words, descendants of bona fide royalty, some of whom are perhaps extremely obscure, remote, and almost forgotten. Aunt Carola wishes her favourite nephew to qualify as a Selected Salic Scion and stakes him to a trip to Kings Port where, among genealogical archives, she is sure that he will find an ancestor who can supply him with such qualification. Aunt Carola traces her own claim to royal blood through a certain Admiral Bombo and his spirited son, Kill-devil Bombo. Remember that name—Bombo! For Bombo is a very high point in the farce, touched in deftly, lightly, at the end of the book.

So Augustus, the dutiful nephew, goes to Kings Port and begins his research. Promptly, thoroughly, he falls in love with Kings Port, basks in its soft sunshine, delights in its architecture, peeps through the garden gates at its early roses, and with letters of introduction provided by his doting aunt, he calls formally upon the wonderful old ladies who live in the wonderful old houses.

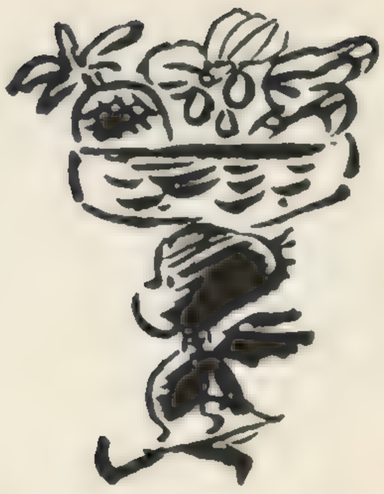
Also, and this is important to the story, on his researching days he lunches at the Woman's Exchange and is served by Miss Eliza La Heu, a wonderful *young* lady who makes the Lady Balti-

(Continued on page 62)



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LADY BALTIMORE

(Continued from page 60)

more cake which he greedily eats for dessert. Let me say at once that Eliza is not destined for Augustus, greatly as he admires her. No, Eliza—eventually—is destined for one John Mayrant, a Kings Port young man, but the romance is tangled with the inevitable Other Girl, who isn't, according to Kings Port standards, a Real Lady, but a too gay, too sophisticated, alluring, scheming minx resembling a "Steel Wasp"—local standards again—and this Steel Wasp has inveigled John Mayrant into an engagement in the belief that his barren old plantation contains a rich phosphate underlay which will guarantee money and heaps of it!

Now come the complications: Mayrant wants to be free but is too real a gentleman to jilt the Steel Wasp. Steel Wasp descends on Kings Port in a magnificent yacht filled with Northerners who do not understand or appreciate Kings Port but who might be interested in investing in those phosphates. The Northerners also have an ostentatious huffing, puffing automobile which manages to hit Eliza La Heu's cherished pet, a curly white dog. Automobiles were not usual in Kings Port fifty years ago and the curly dog didn't realize their speed or power.

At last, after a scene on the yacht where the Steel Wasp playfully jumps overboard to test her suitor's life-saving valour, John Mayrant manages to break his troth, courteously but completely—a neat bit of strategy. And in the end, the Steel Wasp bags the yacht-owner as a consolation prize, and the true love of Eliza and John is allowed to have its true way, at which old Kings Port rejoices. Of course, Eliza bakes a Lady Baltimore cake for the wedding reception! Of course, Augustus gets a big slice!

Before the happy ending, however, there's a memorable binge of John and Augustus, from which it develops that Bombo the Admiral's son, Bombo the Killdevil, the royal ancestor who exalted Aunt Carola into the Salic Scions, is not a person at all, never was a person, but is, instead, a most deadly and delectable Rum Punch. (There's another memorable scene when Augustus returns North and hints this revelation to his Aunt Carola.)

Alas, I have no recipe for Bombo Punch for I have never encountered it, nor met anyone who has done so. In its effect, as Mr. Wister described it, it seems a bit like the celebrated Fish House Punch, which is a smooth, lethal mix of rum, peach brandy, cognac, lemons, and sugar—but Fish House is an iced punch and Bombo may have been hot, since it seems to be an after-dinner, all-evening drink. In any case, it lived up to its epithet of Killdevil.

For Lady Baltimore cake I can offer certain methods sufficiently detailed for anyone with a good cookbook in hand. There are, I suspect, several ways to make Lady Baltimore cake, but this is the way it was made in my mother's kitchen. Lady Baltimore is a five-layer cake, baked in round pans. Three layers should be made by the finest white cake recipe obtainable. The other two layers should be made of soft sweet yellow cake, the batter liberally mixed with chopped pecans or walnuts. White cake layers are first, third, and fifth. Yellow cake layers are second and fourth.

Between the layers there should be a thick boiled filling laced with more chopped nuts, and some finely chopped raisins which have been well soaked in first-rate brandy. When the five layers and the filling have been combined, the top and sides of the cake are then covered with a boiled white icing, not too sweet and lightly flavoured with almond. Just before this icing hardens, the top decoration is put on.

Place in the centre a perfect walnut half or a big round ruddy raisin, seeded and flattened. Now put on a ring of blanched almonds and beyond that a ring of flattened, seeded raisins. The outer ring should be halved walnuts and, if you like, a fling of silver *dragées*. Lady Baltimore when completed is a handsome cake to look at, a toothsome cake to devour, well worth the time and care that go into its making.

And *Lady Baltimore*, the book, is well worth reading or rereading. It presents a colourful picture of an American scene which has greatly changed, and an American way of life which has never been surpassed in beauty, in standards, and in style.

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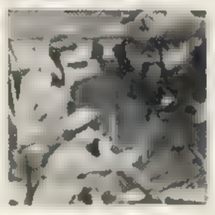
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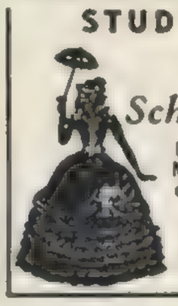
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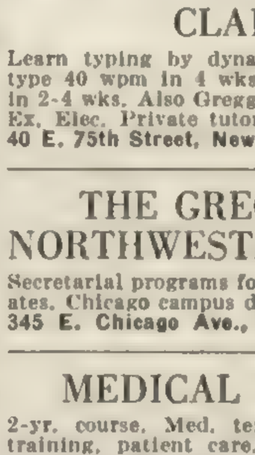
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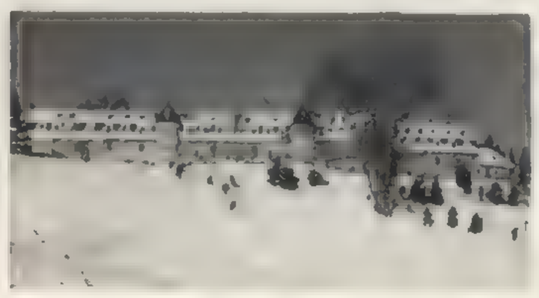
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Sea change (left)— for Mrs. Exeter, a custom-made bathing suit and skirt to match. Colour, fabric, Mrs. Exeter's choice. The shop's famous built-in brassière is included. Miss Hilbrun, 14 West 58th Street, New York 19, New York.



MIEHLMANN



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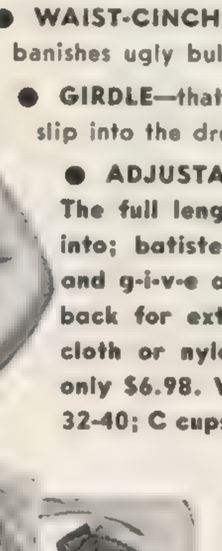
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$25. Bonwit Teller,
56th St. at 5th Ave., New York 22.



Personal encyclopaedia.
A loose-leaf notebook with room
for most of the telephone numbers
and addresses, birthday and
Christmas card lists, memos, that
a woman might need for reference.
Page size, 6″ x 3½″. Maroon,
dark green, or antique white
leather cover. $10.95. Meyers Inc.,
1521 Locust St., Philadelphia 2, Pa.



Closet caddy,
a gilt ball, shaped
like a tea caddy,
to hold sachet crystals
perfumed with Schiaparelli's
"Shocking," to scent a
closet deliciously.
It's 24-carat gold plate.
$5 plus tax. Tailored Woman,
742 Fifth Avenue, New York 19.



Wallets with carrying power.
Left, man's sliver-thin wallet;
textured black calfskin, hiding a
striped silk lining, a pad for
notes. $10.95 plus tax.
Right, woman's wallet with
capacity—for money, make-up,
necessary cards. Black, red, or
brown crushed cowhide. $5 plus tax.
Arnold Constable, New York 16.



MIEHLMANN

Unbeatable timepieces.
At left, a 17-jewel Swiss
alarm watch that stands up to
shocks, water, and magnetic
attractions. In a gilt case on a
brown alligator band. $35 plus tax.
At right, wafer watch with a
dauntless mainspring. Black suède
band, $10.95 plus tax. Best's,
51st St. and 5th Ave., New York 22.

HOUND

...Fresh turnover of fashion

Briefcase bag—
that can easily handle
a woman's papers *and* the
usual purse paraphernalia.
This, black shag leather,
11″ by 14″, completely
lined with calfskin.
Also, in loden green, and
grey. $29.50 plus tax.
Mark Cross, 707 5th Ave., N. Y. 22.



For neater-looking bureaus,
in 1957—a drawer cover. like this.
It's soft ivory satin
bordered in Alençon lace,
and scented with a sweet,
but not too insistent sachet.
In two sizes: 17″ by 25″, $8.50;
22″ by 36″, $10.50.
At Carlin Comforts, Inc.,
10 East 50th St.. New York 22.



More art (Oriental) than money,
that's the status of this
stone-rubbing from the
T'ang Dynasty (ca. 750 A. D.).
Caparisoned horse silk-screened
in charcoal grey on a piece
of white rice paper 2′ by 3′
(the picture, 10″ x 20″). $4.75 ppd.
inc. tax. Oriental Impressions,
No. 1 Pacific Sq., Cowell, Calif.



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THESE HORRID AGE SPOTS*



FADE THEM OUT

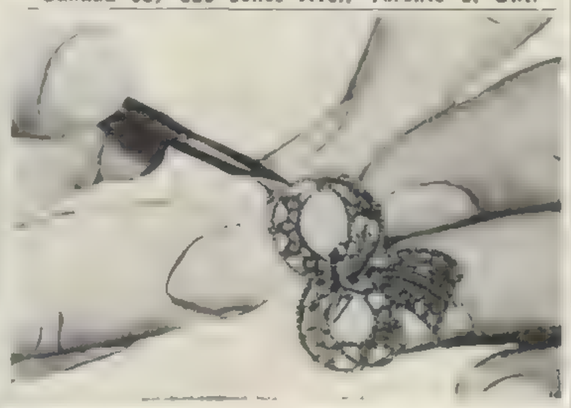
*Weathered brown spots on the surface of your hands and face tell the world you're getting old—perhaps before you really are. Fade them away with new ESOTERICA, that medicated cream that breaks up masses of pigment on the skin, makes hands look white and young again. Equally effective on the face, neck and arms. Not a cover-up. *Acts in the skin—not on it.* Fragrant, greaseless base for softening, lubricating skin as it clears up those blemishes.

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Send name and address. Pay only $2.00 on arrival plus C.O.D. postage and tax on guarantee you must be satisfied with first results or return remaining ESOTERICA for money back. Or save money. Send $2.20 which includes tax and we pay postage. Same guarantee.

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FOUR WAYS BRAND NAMES SATISFY YOU MOST

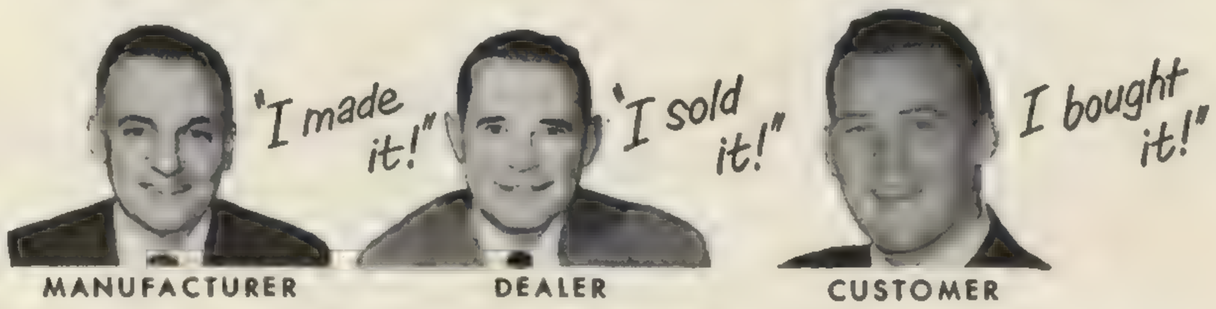
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© Caron, 1957

JANUARY 1 VOGUE

Vogue's eye view of a New Year's present

"What you must do is to keep on good terms with time." As it happens, this sums up the tea-party talk in *Alice in Wonderland*. And while it is sound advice, few of us take it. We're inclined to treat time as something that we don't have enough of, or as something that changes us—usually for the worse.

But where would we be without this change? Suppose the sun stuck fast in the sky; suppose the children were always the same age; suppose it were eternally five o'clock. The tea things never would be cleared away and there would be time for nothing.

Mercifully the hands of the clock continue to turn, the children *do* grow up, the stars come out, the tea-party ends, there is always a change in store, and we need only to accept it gracefully. (When Margaret Fuller remarked, "I accept the universe"... Thomas Carlyle replied, "Gad, she'd better.")

Indeed we'd better. Time plays appalling tricks on those who refuse its interesting presents. Time is a maker and like many makers turns destructive when thwarted, taking all and giving nothing where its changes are resisted.

Our touchstone, then, for 1957 is change—and welcome to it. Far from marring us, it may be the making of us. And it keeps us on speaking terms with time.

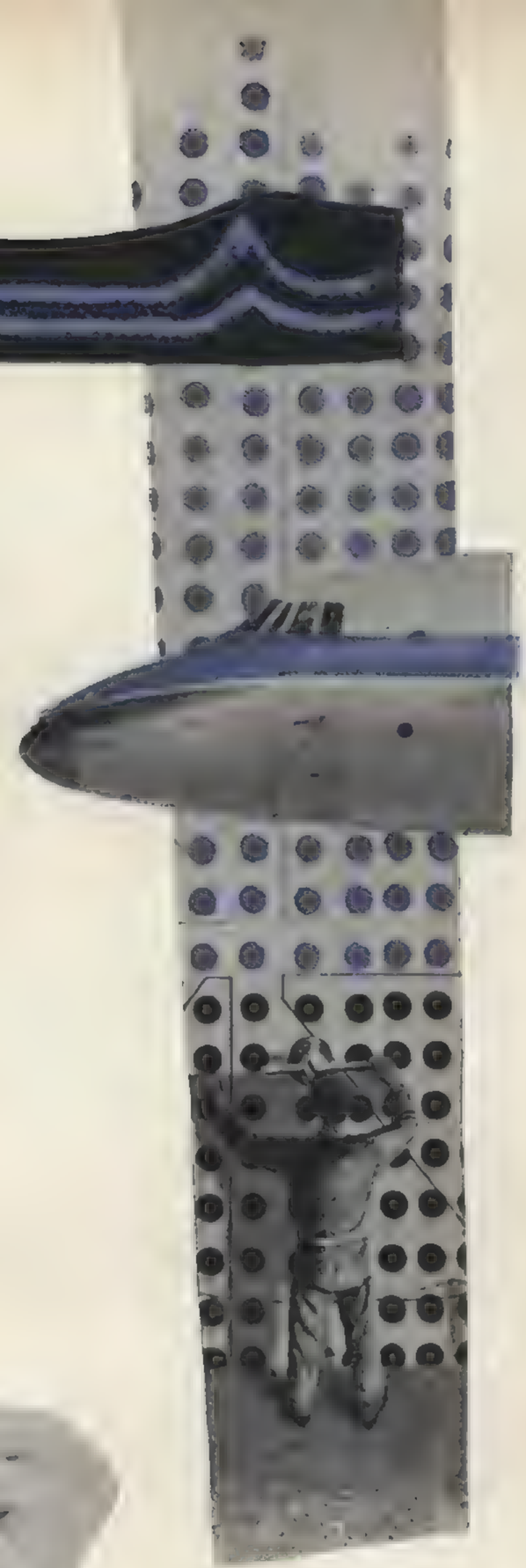


Learning languages by play



Memo-Scope

Folded-back brim



Atomic pile

Baby eels

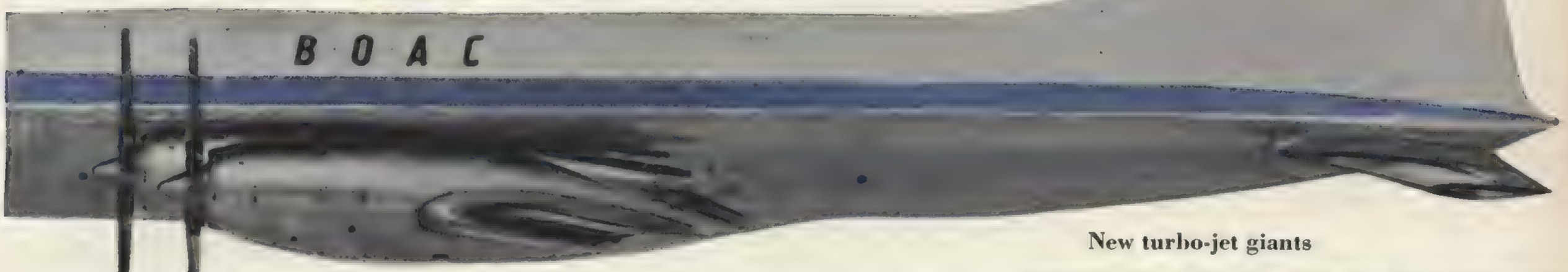


18,000 MPH

New brain machine

1957 CHANGES

Contact lenses, aspirin-sized



New turbo-jet giants

New looks and outlooks—a six-page field trip into change:

LEARNING LANGUAGE BY PLAY: new records have on-the-scene action—Spanish bullfight; French marriage proposal. Packaged with script.

18,000 MPH: 1957 science without fiction, the 20-inch Vanguard, a man-made satellite which will be rocketed 300 miles high and then kicked around the world at 18,000 mph. Its purpose: to transmit weather data to receivers below.

FOLDED-BACK BRIM: newest specification for the soft, manipulated hat, hat of the new year. This, by Emme; also at Hutzler's; Famous-Barr. Verdura jewels. Jablow suit, page 146.

MEMO-SCOPE: a machine which shows simultaneously comparative wave forms of the heartbeat.

ATOMIC PILE: new use for atomic energy; announced for the future by the White House—a nuclear-powered merchant ship.

BABY EELS: freshly hatched, tinned in France; for canapés. Part of an exotic food trend.

NEW BRAIN MACHINE: I.B.M.'s console unit to collect and correlate production data.

CONTACT LENSES, ASPIRIN-SIZED: blue, amber, green, even rose, now coloured all the way through. No fluid, fitted to the iris of the eye.

NEW TURBO-JET GIANTS: long flight turbo-jet airliners will fly about 100 passengers quietly, quickly. Among the flights, Vancouver-Amsterdam, non-stop in twelve hours.

SPRAY-ON-MARBLE: new paint for a marbleized finish, for walls and furniture. Vari-Krom.

SYMPHONIC AIR COMPRESSORS: new concert instruments, hissing like snakes, used to play Ernst Toch's *Symphony No. 3.*

BUS BONANZA: competitive service on busses—galley, lounge, rest rooms, music, hostesses, for Continental Trailways down south, out west.

STOCKING RUNS, UNDER ARREST: via new twin-thread construction. Joy of it all: sheerness.

FUTURE PHONE BOOTH: acoustical hood, man-height; designed by Petras Aleksas, Illinois Institute of Technology.

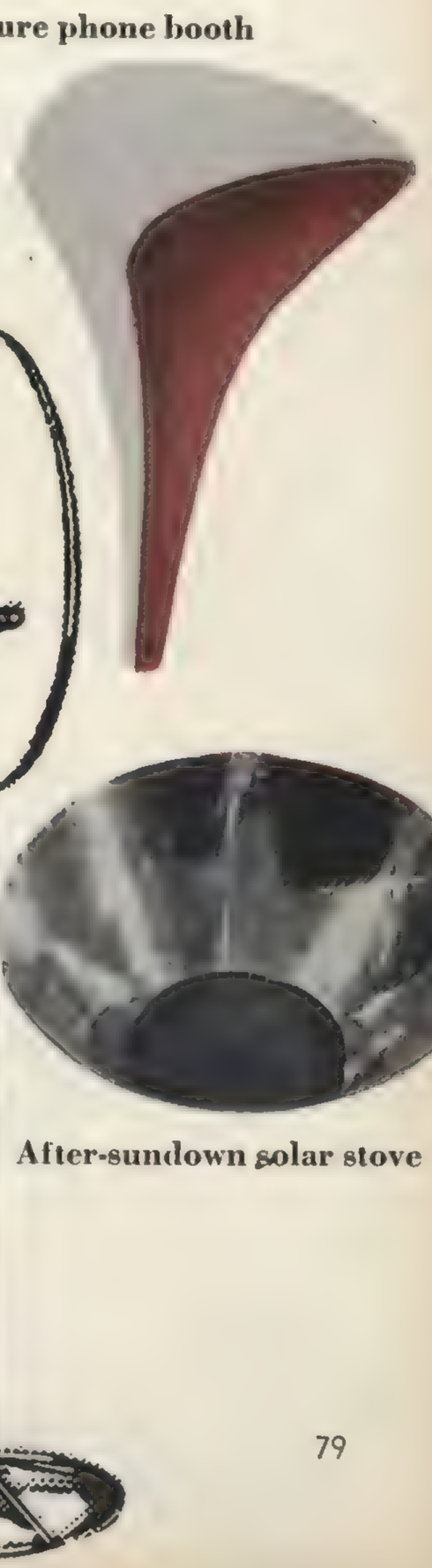
SHUTTLE LOOP: new game, badminton variation.

AFTER-SUNDOWN SOLAR STOVE: bakes, roasts, stews, boils; stores up heat for night cooking. Invented by Dr. Maria Telkes for fuelless areas.

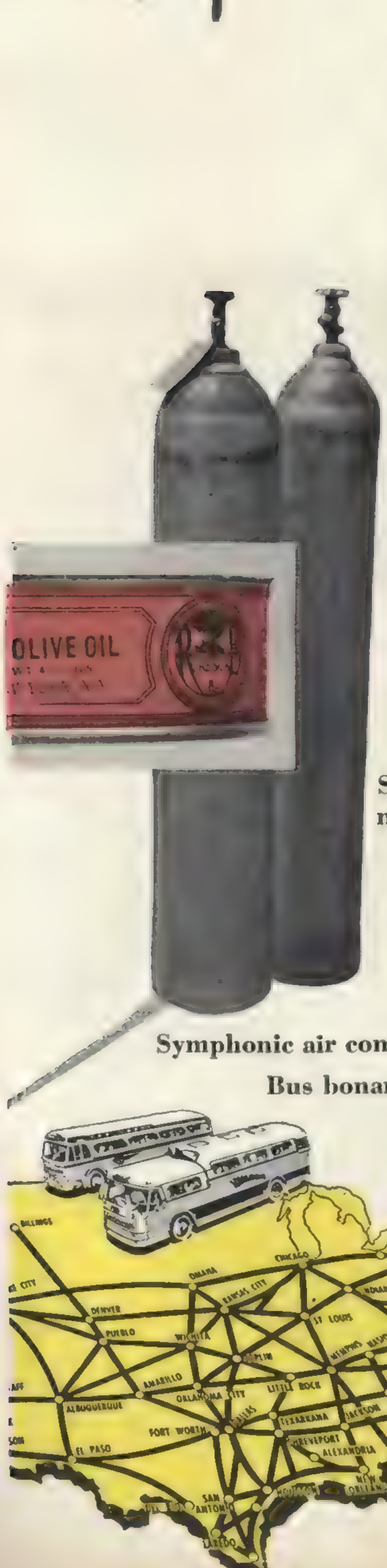


Stocking runs, under arrest

Future phone booth



After-sundown solar stove



Spray-on marble



Symphonic air compressors

Bus bonanza

Shuttle loop

CHANGES

continued



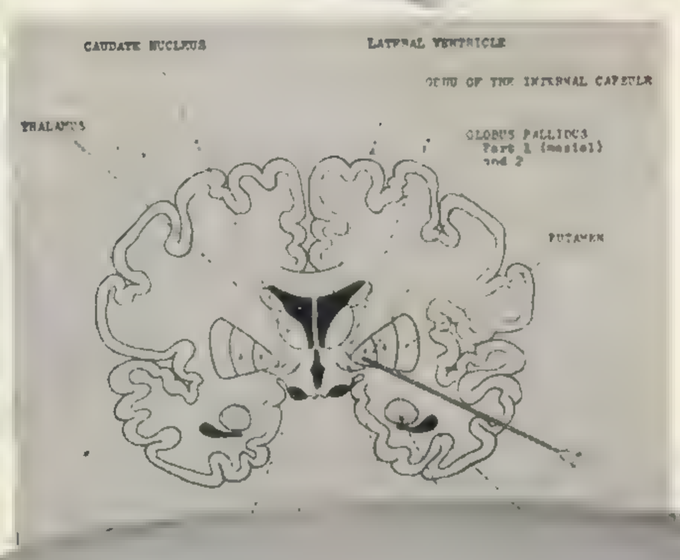
Violet-eyed make-up



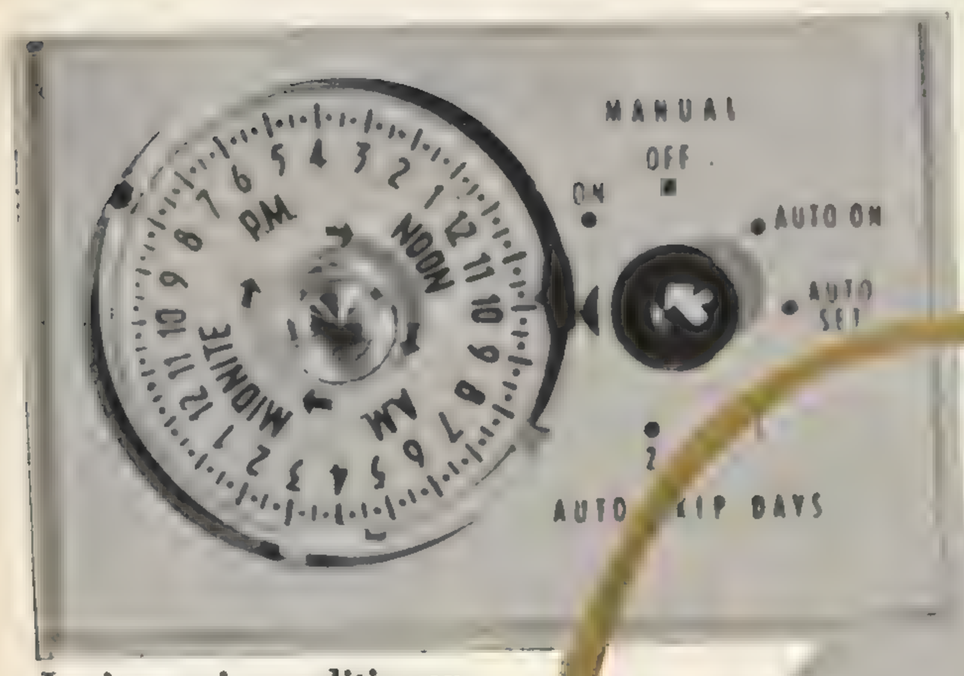
Music synthesizer



Knitted silk T-shirt dress



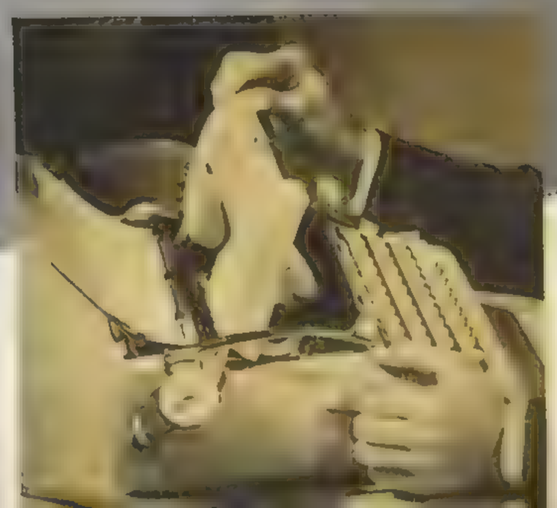
New Parkinson operation



Ionitron air conditioner

Egg house

20-year battery

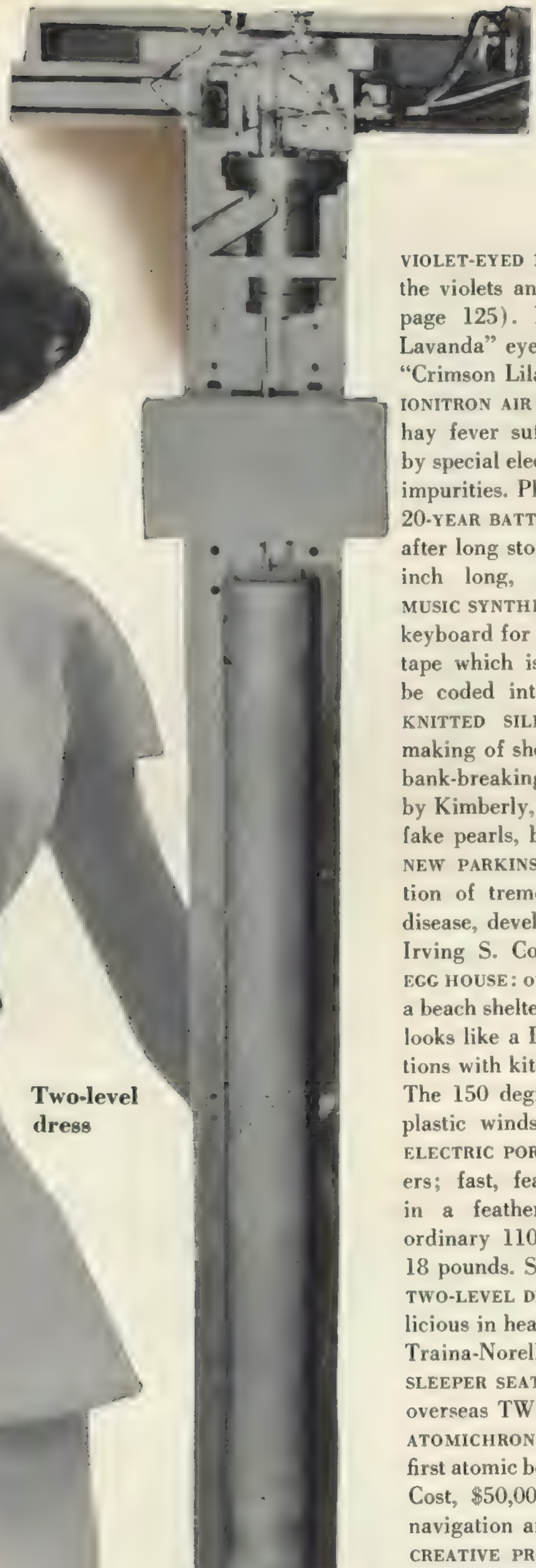


Electric portable

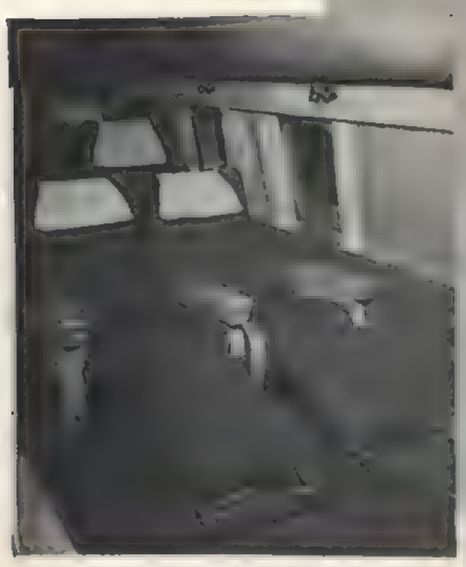
Science Frontier: Creative Process Gets Hard, Puzzled Exploration



Two-level dress



Atomichron



Sleeper seats

VIOLET-EYED MAKE-UP: brought into focus by the violets and misty mauves in fashion (see page 125). Here, Elizabeth Arden's "Bleu Lavanda" eye shadow, "Violet" mascara, and "Crimson Lilac" lipstick.

IONITRON AIR CONDITIONER: relief in 1957 for hay fever sufferers—negative ions generated by special electrostatic filters to suction out air impurities. Philco.

20-YEAR BATTERY: dry and forever fresh, even after long storage, this solid state battery, one inch long, tucks into electronic circuits.

MUSIC SYNTHESIZER: improved RCA electronic keyboard for composers to punch out tones on tape which is then fed to the synthesizer to be coded into sound for recording.

KNITTED SILK T-SHIRT DRESS: never-before making of sheath news—knitted silk at a non-bank-breaking price. Machine knitted, in black, by Kimberly, $45. Dress and rope of Marvella fake pearls, both from Altman's.

NEW PARKINSON OPERATION: surgical alleviation of tremors and rigidity in Parkinson's disease, developed by two New York doctors, Irving S. Cooper and Nicholas Poloukhine.

EGG HOUSE: one way of crawling into your shell, a beach shelter designed by Sanford Hohauser, looks like a Brancusi sculpture, actually functions with kitchen, bath, sunken sleeping area. The 150 degree angle view is screened by a plastic windshield. At Hampton Roads, Va.

ELECTRIC PORTABLE: switch in small typewriters; fast, feathery fingering, even lettering, in a featherweight machine; operates on ordinary 110-volt AC current; weighs about 18 pounds. Smith-Corona.

TWO-LEVEL DRESS: simply a two-part diet—delicious in heavy beige linen with a tall belt. By Traina-Norell at Bergdorf Goodman; Dayton's.

SLEEPER SEATS: feet-up flying on all first-class overseas TWA tickets—now no extra cost.

ATOMICHRON: from hourglass to atoms, the first atomic beam clock to be sold commercially. Cost, $50,000. Weight, 500 lbs. For use in navigation and communications.

CREATIVE PROCESS: what makes a genius? A new brain-picking survey to find the creative climate, with the formula still elusive.

FERRARI: plaything for sports-car lovers, a toy Ferrari (or Jaguar or MG) which comes, like a jigsaw puzzle, in about twenty-five pieces.

MINK FAT: this new ingredient for cosmetics was the chancy find of a mink-skinner who noted an increasing softness of his hands.

Ferrari



Mink fat



CHANGES *continued*



Vitamin cookie

VITAMIN COOKIE: Vimets have nine vitamins, trace elements, minerals; in six flavours.
NEW MINIATURE ROSE: the "Robin" sprouts a quilled blossom of sixty petals in deep red.
TWO-WAY WRIST RADIOS: transistor walkie-talkie for two people to tune in on each other. Dick Tracy stuff, RCA Laboratories' experiment.
NEW CONTINUUM: weekday movies on TV now run from 8:55 A.M. through 3:00 A.M.
TOY GREYHOUND: once fondled by Roman empresses, now part of a new trend to small dogs, the satiny, eight-pound Italian greyhound.
NEW DUCK LURE: pumped and shaken (not blown) sounds a feeding chuckle to call birds.
WRAP-AROUND SANDAL: first truly stubborn mule of leather (Seton patent leather)—it clings, no matter what. Construction's new; patent applied for. By Liparé, to order at Bonwit Teller.
DRIVE-IN CHAPEL IN FRANCE: on the Paris-Madrid highway near Bordeaux; Notre Dame de la Route will have electric-eye counters to record the number of visitors; a shrine for survivors of accidents.
OPEN-ITSELF UMBRELLA: press the handle—the umbrella's open for business. Olivewood shaft, horn handle, beige shelter. Patent pending.
HOUSE THAT OPENS AND CLOSES: its walls go up and down mechanically. Designed by Paul Rudolph for the Homestyle Center in Grand Rapids, Mich.
ELECTRONIC PAINTING: Mary Ellen Bute paints on film with an oscilloscope, an instrument which converts electronic impulses into moving (and extraordinary) visual patterns. Her latest, *Mood Contrasts*, will be at Radio City Music Hall.
LINEN SWEATER: first time for this—sweater machine-knitted of Irish linen. By Glen of Michigan, $18. Richelieu "pearls." All, at Lord & Taylor. Sweater, also J. P. Allen.
MICROWAVE OVEN: flash-food oven, twenty-five seconds for an egg, electronically cooked.
EYEGLASSES-HEARING-AID: a concealed receiver, before in the ear button, is now built into the structure of spectacles. Paravox I-Glass.
PICTURE PHONE: transmits images of both speakers, snapshot size. Bell Laboratories.



Toy greyhound

New duck lure



Wrap-around sandal

Movies on TV

TUESDAY

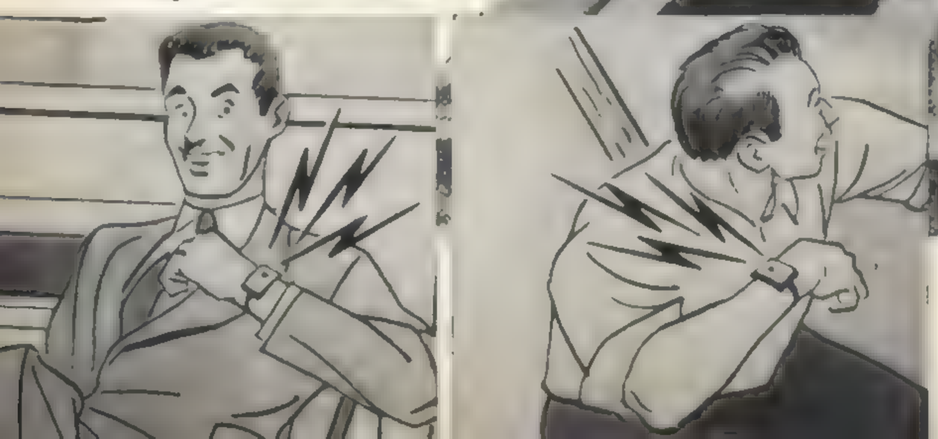
8:55 A.M. (4) HONEYMOON DEFERRED
Drama—Kieron Moore
10:00 (5) THAT UNCERTAIN FEELING
Comedy—Merle Oberon.
(9) THE MAN BETWEEN
Drama—James Mason.
NOON (9) PARK ROW
Drama—Gene Evans
1:30 (13) BARON OF ARIZONA
Western—Vincent Price.
2:00 (11) MR. DRAKE'S DUCK
Farce—Doug Fairbanks jr.
3:00 (7) LIFE AND DEATH OF COL. BLIMP
Drama—Roger Livesey
3:30 (11) THAT UNCERTAIN FEELING
Comedy—Merle Oberon
5:00 (2) MAN OF CONFLICT
Drama—Edward Arnold
5:30 (4) NO ESCAPE
Murder—Lew Ayres.
(13) MURDER IN THE MUSIC HALL
Mystery—Vera Ralston
6:00 (9) FULL CONFESSION
Drama—Victor McLaglen.
6:15 (2) FLYING TIGERS
Adventure—John Wayne.
9:00 (11) TALES OF ROBIN HOOD
Adventure—Robert Clarke
10:00 (11) FINGERPRINTS DON'T LIE
Mystery—Sheila Ryan.
11:15 (2) MRS. MIKE
Drama—Dick Powell
1:00 A.M. (2) KISS AND TELL
Comedy—Shirley Temple.

New continuum



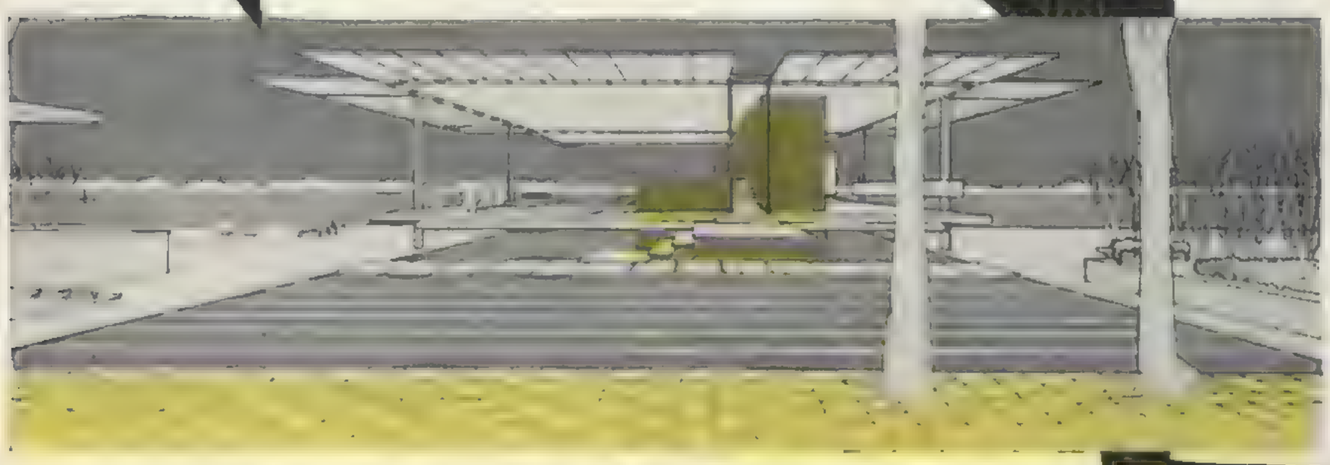
New miniature rose

Two-way wrist radio



Open-itself umbrella

Electronic painting



House that opens and closes like an umbrella

Microwave oven





Linen sweater



Eyeglasses-hearing-aid

Visual phone





1957 suit change—
the open-jacket suit

The suit that opens the 1957 suit news

Facing page: Lovely beginning for this year's suit news—with a look that owes a lot to Chanel (as indeed the whole open-jacket suit idea does) and gives a woman an ease that's more than ease of line. Navy-blue and white tweed suit—the jacket worn *open* over its own jersey blouse. The costume, one of a new series of Chanel copies by Davidow, in British woollen, about $190. Bonwit Teller; Wanamaker's, Phila.; I. Magnin. Necklace—like those Mlle. Chanel wears: simply strung, but of superb jewels. (This one, from S. G. Barnett.) Bag by Deitsch, leather gloves by Superb, all from Bonwit Teller. Calfskin shoes by Bally. Glen Raven "Bisque" stockings. Coiffure in line, come what may—kept that way by Breck Hair Set Mist.

FRANCES MCLAUGHLIN

Newest thing in suits? A blouse. Simple as that—and it's the freshest fashion advice we could give right now to a wardrobe on the lookout for the next major suit look.

Maybe it's a reaction to years of buttoned-up suit sleekness; maybe it's the time of year—but the easy, open-jacket suit, filled with the freshness of a blouse, is a change that we welcome with open arms.

And the blouse is apt to be delicious in itself. For instance: white silk surah with big dots, a big bow, or both. Dark red jersey with a handsome pair of shirt sleeves. Double chiffon so fresh you think you oughtn't breathe on it (but may, perfectly well—it's less perishable than you might think).

In any case, the first piece of suit news for a woman to know about in 1957 is the importance of the suit that owns a blouse—and shows it. And, second, since buttonholes still work at will, to know that it's up to her to *wear* her new suit the new way.

So much for jacket and blouse. What about the suit skirt? It ought to be hemmed an inch or so longer than last year's—especially if it's a suit that's looking ahead. And it ought to fit on the easy side. (Some suit skirts have begun to gather a very definite fullness—that's the gist of the cropped-jacket suit news now.)

As for the rest of the suit look: look for soft little hats worn on the bias, with an eyelash curve of brim. Look for suit shoes with a little less heel height, but slim nonetheless. Look for believable jewellery; pearl necklaces more often in triplicate than not.

In fact, look for an attractive believability in everything about the best new suits this year. You won't see a single exaggerated suit-look with a claim to being smart—if you look till 1958.

PHOTOGRAPHS BY KAREN RADKAI.
SOFA FROM J. G. FURNITURE.
TABLE FROM KAGAN-DREYFUSS—
BOTH, TO ORDER THROUGH YOUR DECORATOR.

More 1957 suit news— changed by a blouse

Left: Grey herringbone silk tweed suit that has the new suit-chic— and shows it: a delicious little blouse of white silk jacquard. The suit itself: cropped jacket lightly-fitted; sleeves just shorter than long; straight skirt pleated to a new easy fullness. Costume, by Jane Derby. From Henri Bendel; Nan Duskin; Lillie Rubin.

Right: Fine opening for the 1957 blouse news: a relaxed town suit of navy-blue petit-point wool with a jacket lining of white surah to match the blouse. The cropped jacket's buttoned in mother-of-pearl; the skirt's slim but easy (no step restriction here). Costume, by Ben Zuckerman; wool by Anglo. Henri Bendel; Marshall Field; I. Magnin. White profile hat: Emme. Johansen shoes.



More 1957 suit news—changed by a blouse

Left: Navy-blue wool suit
in possession of the freshest news
a suit can have—a blouse
(blue-dotted white silk surah).
made evident by a jacket worn
unbuttoned. By Ben Zuckerman;
suit in Anglo wool.
Saks Fifth Avenue; J. P. Allen;
Sakowitz. Trifari bracelets,
also Saks Fifth Avenue.
White felt cloche from Emme.
Right: Grey-and-white tweed
opening here on white chiffon.
Further news: the easy elegance
of the chopped jacket; the new
fullness pegged into the skirt.
Suit, by Harry Frechtel,
in wool-and-silk.
Separate silk chiffon blouse. All,
Bonwit Teller; Julius Garfinckel;
I. Magnin. Emme hat.
Shoes, both pages: Johansen.

PHOTOGRAPHS BY KAREN RADKAI.
LEATHER-COVERED BENCH FROM HARVEY PROBBER,
WALNUT CHAIR FROM J. G. FURNITURE—BOTH,
TO ORDER THROUGH YOUR DECORATOR.



1957 suit-ease—

at its easiest in jersey



PHOTOGRAPHS BY KAREN RADKAI.
TABLE FROM HARVEY PROBBER,
TO ORDER THROUGH YOUR DECORATOR.

Suit-change in easy stages
here: jersey suits with
a touch of fit in their jackets—
as easy to live in as sweaters.
Left: Navy-blue worsted jersey
suit—its line relaxed
but not blurred (every inch
has the benefit of
serious tailoring). New: the
lower, wider neckline;
shorter jacket buttoned in
brass; inches-shorter sleeves
making way for longer gloves.
Suit, at Bergdorf Goodman;
Marshall Field; Neiman-Marcus.
Draped white felt hat: Irene
of New York. Johansen shoes.
Right: Grey worsted jersey
suit that could move easily
from town to country in the
time it takes to change
accessories. The jacket's
buttoned largely in
mother-of-pearl, fits where
it touches: at hip level.
Suit, at Bonwit Teller;
Nan Duskin; L. S. Ayres.
Grey felt beret: Sally Victor.
Newton Elkin alligator shoes.
Suits, both pages, by Monte-Sano
& Pruzan in Sag-No-Mor jersey.



1957 suit crop–

quick briefing on jacket cuts

Suit-change in new proportions:
one part jacket; two parts skirt.
What else to look for?
Wider necklines, shorter
sleeves, more ease throughout.
Left: Less jacket, more
fashion—and, for the woman
who's *not* nine feet tall,
the quickest, easiest suit-fit
she may have encountered
in years. Suit, by George Carmel,
of navy-blue basket-weave
wool (an Anglo fabric).
At Saks Fifth Avenue;
Neiman-Marcus. White straw
hat: Emme. Navy-blue calfskin
bag: Saks Fifth Avenue.
Navy-blue umbrella from
Uncle Sam's Umbrella Shop.
Shoes by Johansen.
Right: Grey chiffon wool tweed—
the jacket, the 1957 crop:
exactly waist-length, and
cut to meet a new kind of
skirt mobility, with fullness
gathered in unpressed pleats
at the front. Suit, by
Pattullo-Jo Copeland, in
Forstmann wool at
Saks Fifth Avenue; Harzfeld's;
Frost Bros. Taupe calfskin
shoes, Ronay bag, also at
Saks Fifth Avenue.
Profile cloche: Emme.



PHOTOGRAPHS BY KAREN RADKAI.
WALNUT OTTOMAN FROM KAGAN-DREYFUSS,
TO ORDER THROUGH YOUR DECORATOR.

How to choose your memories

BY NANCY HALE

We stand at every instant upon an infinitely fragile bridge between two cliffs. The cliffs are the past, which has gone, and the future, which is unknown. The bridge is the present moment, as evanescent as a spider's thread. Such an image hardly bears thinking about, in its peril and inescapability; there is obviously but one thing to do, and that is to strengthen the bridge by any means available. The present moment must be as sturdy and as confident as we can possibly make it, if we are not to experience the terrible giddiness of vertigo.

It is true that there are people who assert they have no memories—none, that is, to be plagued with. An adequate recollection of the location of streets and the proper assignment of names to faces does them nicely, they claim. But this seems improbable. Memory constitutes the whole of experience. What, besides memory, do we have to go on in making a decision—the memory of good advice and of how the same sort of affair turned out last time, for better or for worse? Memory shapes our tastes—in wines, in friends, in music; memory warns us, reassures us. And beyond all these things memory, which is as we have seen the sum total of feeling for the past, which is over, is at the same time a breeding-ground, a subterranean factory working night and day, for the future, which is unknown; which can only be approached—outside of the blueprints of reason—through the phantasies memory sends up like trial balloons. People with dreadful pasts are unlikely to be sanguine about the future; people whose pasts are radiant are apt to be charged with confidence; and Freud showed us long ago how even illnesses are capable of being in reality no more than those memories which are quite unbearable.

At the risk of sententiousness, it must be observed that it is feeling which builds the bridge of the present: acceptance of today's reality, honest feeling for the past, courageous zest for the future. The present is as you find it; the future must be taken on faith; but feeling for the past is contained within your memories.

To me, and to many, memory is most often concealed within the inanimate object. Like the cave of Ali Baba, it is capable of revealing fabulous treasure hidden within its depths, as did the immortal madeleine when it was dipped in tea. The Condesa de Sastago rose, to which the scent of pekoe is the open sesame; the Japanese fan that, waved, makes a faint swishing sound bringing back a summer morning in St. Michael's in Charleston; the deep-blue glass Victorian box; the tarnished baroque mirror into which one may still, as in childhood, step; the uncut emerald ring; the moulded party dessert with peaks and spires like a castle; the rattan walking stick; the aquamarine earrings for pierced ears, like great quivering drops of tropical sea water; the heavy, silk-lined, old blue brocade curtains, smelling of moth balls, that once shut out Beacon Street; the amber bead that has a fly embalmed in it—all these are objects containing virtue which can be unlocked by a scent, a taste, a sound, a flash of vision, so that one can peer spellbound into the past as into the interior of a flower-trimmed sugar Easter egg. The only difficulty lies in the magic password, which will not come through application or good works, but like grace, arrives unexpected, undeserved.

It sometimes seems as if the containers of memories that are unhappy have, as an essential property, the loose stopper. The jinn pops out of *that* bottle, alas, with the greatest alacrity, as when the head, touching the pillow again after a long and pleasant day, releases last night's bad dream in all its ghastly details—the deathly horse, the bleeding child, the desert. It is no trick at all to call forth from an open bottle of acetone the full and shuddering sensations of going under anaesthetic; from a bottle of *L'Heure Bleue*, the long-ago first disappointment in love, still unsuspected and agonizing; from a new pair of citron-yellow espadrilles, the dangerous illness undergone in Peru, when the golden buildings burned with a lurid and sinister glow and a deadly miasma seemed to creep up over the countryside.

But beyond these flashes of memory, there is another category of recollection that leaps out from its container to take a strangle hold on the rememberer. Such memories haunt, plague, insist; intrude themselves into hours intended for work or study or pleasure as though they had something pressing to communicate. Such a memory as this will stand at your elbow all morning, panting with having run such a long way; as you attend to mail or plan dinner, there it still stands, tiptoe, plucking at your elbow, as though bursting with information. "Listen," it keeps insisting. "Look. I have something to tell you. Listen."

And yet when you have finally sighed, laid down the newspaper, looked patient and listened—what was this startling bit of information? Nothing, really; only a memory. Perhaps it is the memory of the old, white-plastered, beamed dining room of your childhood, when the sun streamed in through east windows as, joyfully, you ate finnan haddie and hominy for breakfast. What is so important about that? Or the memory of the long-ago day when old Uncle Archie died and your sudden downpour of tears astonished you; you hadn't known you cared a fig for the old boy. Or perhaps it is the overwhelming, incredibly vivid memory of the birth of a first child, when the whole world seemed, afterwards, to be hushed and when you felt, flooding in, happiness, pride, joy, achievement, completion. Nothing was ever more wonderful, but why should the memory of it persist in following you round on a prosaic day when there is nothing to be achieved but the bread-and-butter decisions of life? *(Continued on page 147)*

How to turn yourself into an amiable arguer

BY HONOR TRACY

Why argument is such a favourite indoor pastime of the human race is hard to determine, for there is nothing at all to be said for it. Socially it can be disastrous and, if reading maketh a full man, argument often maketh an empty room. It puts a shine on the nose as no other agent can; and it leads nowhere, for a difference on a matter of fact can be settled by looking it up and one of opinion can not be settled at all.

Despite this simple truth, we hear otherwise rational beings hoarsely argue the distance of the earth from the moon or the merits of Picasso as if their lives depended on it. Arguments about fact are perhaps the more clearly absurd, and they are the ones in which addicts especially delight.

Let someone, for example, observe: "The English are a nation of shopkeepers, as Napoleon said."

"Surely it was Voltaire?" smiles our addict.

"Napoleon, wasn't it? Voltaire said they had seventy-two religions and only one sauce."

"That too. He was an authority on the English, which proves my point."

"Well, don't let us argue."

"Who's arguing? I happen to care for accuracy, that is all."

Notice, by the way, the word "happen"; it is one that addicts are very fond of. They happen to know what they are talking about. (Although in this case, they happen to be somewhat off the mark.) They happen to believe in the importance of getting things right. Often they will clinch a matter by stating that, while you are of course entitled to your opinion, they happen to think differently.

Another favourite stand-by of theirs is "everyone." "You can't read *Joyce*? But he's the greatest genius that ever lived. Everyone knows that."

From time to time they vary things with "Surely no one but a fool"—and this means you.

Fundamentally, arguers are imperialists, including those who argue against imperialism; their aim is aggrandizement of the self at the expense of another. To achieve this common end, however, they use a variety of techniques, some crude, some subtle, all quite ruthless. At one extreme, we find the individual, usually male, who relies simply on the power of his lungs. His method of dealing with hecklers is merely to increase the volume of sound until they fall silent at last from utter exhaustion. This fellow is spiritual heir to Genghis Khan. At the other extreme, of a deadlier school and certainly female, is the one who never directly argues or contradicts, being content to drop a little depth charge when all is over. She is small and mousey and quiet, and you meet her five or six times before you think you may have met her once before. Some gay extrovert will be keeping the party in fits with an account of a personal adventure, say that time the rattlesnake pursued him round and round the Turkish bath. Mousey is laughing as much as the others, but in a peculiar sort of way as if she saw rather more in the joke than they did; and when it is finished her shy little voice will be heard to remark, "But, surely, snakes can not move on a slippery floor?"

With one deft stroke she has established herself as an expert and unseated the lion of the evening; and if, as liars are apt to do, he draws himself up and inquires if by any chance his veracity is being impugned, she blushes and prettily begs his pardon, well knowing the damage is beyond repair.

Allied with Mousey are the mock-humble arguers, whose chief characteristic is an overweening spiritual pride. These are the scourge of authors, film stars, champion boxers, and other powerful and scintillating minds. Their twofold mission in life is first to "meet" whatever celebrity chance brings within their orbit and second to put him firmly down. Having thrown the poor fellow into agonies of embarrassment by their hymns to his greatness, they pass on to correct every word he utters, whether he speaks on his own subject or not. Any attempt at assertion on his part is easily dealt with by a "You're so famous, of course, and I'm just a nobody; but still I venture to think . . ." By the end of the match the celebrity is tearfully excusing himself for having the confidence to live and breathe at all; and whenever his name crops up afterwards, the victor will casually observe, "Oh X, I 'met' him once but was rather disappointed."

Some of the more savage arguers are to be found in the ranks of the consciously enlightened and the professed humanitarians. A broad love of mankind goes together with a deep loathing of the particular specimen of it who is daring to maintain a different point of view. Consider the unbridled ferocity of a set-to about capital punishment or racial inequality. Suggest to a liberal that liberalism is a spent force; or, if you really wish to see the veneer of centuries crack, observe to a pacifist that Man is a fighting animal.

"You can't be serious," he cries, passionately.

"Why can't I be?"

"Because it's too monstrous, too utterly wicked!"

"I merely said . . ."

"I heard what you said," the creature storms, drumming with his boots on the floor.

"Well then, what do you think about it?"

"Never mind what I think! I'm not going to waste any breath on *you*."

He will be grumbling and muttering and balling his fists for the rest of the evening. His feminine counterpart is even wilder than he and, having goaded a roomful of peaceable humans into a sort of dogfight, will leave in dudgeon, remarking how very curious it is that one should not be able to discuss important

Vogue's Spotlight



"CRANKS" FROM LONDON

This midget revue took its name from John Cranko, the young British choreographer who thought it up. Here, raccoon-fashion on the lamppost: John Cranko (a hand over his face) with the cast.



SONG-BELTER

A powerful singer with a convincing, fairly molten style, Roberta Sherwood made her first records for Decca last spring, leading off with "I Got Lost in His Arms." Now she's found.

CHRISTOPHER PLUMMER, *a solid young actor with an unstagey gift for working steady, has been playing this season in Arch Oboler's blank-verse, outer-space show,* Night of the Auk—*an assignment that might be called "putting the poetry into science fiction." (He summers in Shakespeare at festivals in Connecticut, Canada, and Edinburgh.)*



things in a pleasant and civilized manner.

Only the hacks and journeymen of argument, however, lay about them with a club. Far more interesting are the artists, who range in style from primitive to surrealist. The latter group is especially worth a study, including as it does craftsmen, able not only to floor their adversary on the field, but to leave him subject to spells of giddiness for days to come. They proceed on the old principle of employing the enemy's strength to confound him. If he is an honest man, they shift their ground and beg their questions with a shamelessness that makes him cry for pity. If logic is his strong point, they argue with a lunatic irrelevance that curdles his brain. If he is brilliantly witty, they fail to appreciate a single point he makes, smiling at him in the friendliest manner meanwhile. No better way exists of bringing a man to a sense of abject inferiority.

Worth a mention, too, are the pseudo-arguers, who would really be happier doing something else. For example, there is a kind of bright little woman who is no sooner introduced to a personable male than she makes an issue of everything, including which day of the week it is. She will lisp her provocative statements by the hour, and yet the last thing she wants to do is establish an intellectual hegemony. Then there are the crazy mixed-up kids, aged anywhere up to fifty-five, who switch their private quarrels with themselves onto others in the vague hope of sorting them out. Some earthy characters will start to argue anything under the sun in a shamefaced effort to conceal the fact that their only abiding interest is in dry Martinis.

All that is by the way. Let us return to the genuine arguers and see what defense, if any, is possible against them. Violence, inviting as it is, must be ruled out; it is untrue to say it settles nothing, for it would inevitably settle our hash. A man I knew once cracked an arguer's skull with a champagne bottle and was certified as mad—a melancholy instance of *lacrimae rerum*, for it was the one sane act of his life.

The first thing to be done on joining a company is to spot the arguers and take careful note of their positions. They can be easily distinguished by the haggard faces and the air of uncertainty as to whether they will be asked again. As soon as one of them corners you, size him or her up and lay your plan, for speed is all. Of course the infallible method of worsting the enemy is to agree with every word he says, but this is unimaginative as well as unkind. A point to remember is that the more dogmatic he appears, the more unsure of himself he is apt to be.

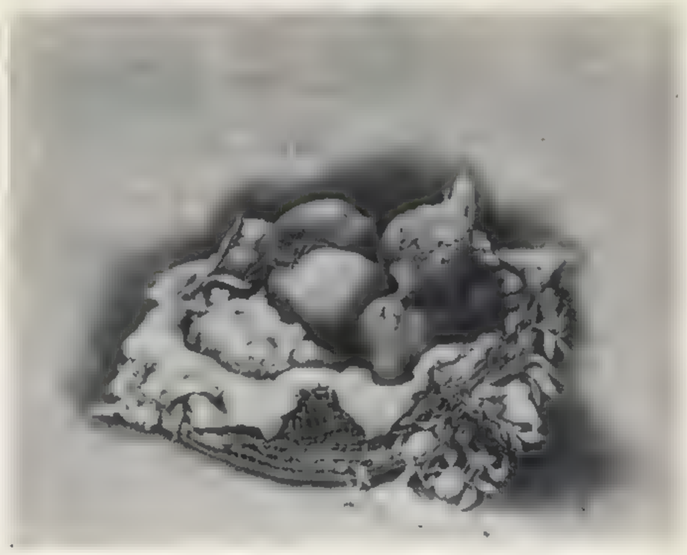


FANTASTICATED MEXICANS *shake up a sea squall in the Paul Claudel play,* Christophe Colomb, *a daring production by the famous Renaud-Barrault company from Paris; it will open in New York this month. Right: the play's musical score by Darius Milhaud.*



"LA PLUIE," *a pen-and-gouache painting by Guy Bourdin, a young French photographer, whose amusing first U.S. show is at New York's Peter Deitsch Gallery.*

"BULBS" *(below), a remarkably fine drawing by Gray Foy at the Annual Exhibition of Sculpture, Paintings, Water Colours, and Drawings at the Whitney Museum.*



"SHOESTRING '57" *Two of the ties that bind this revue are Fay DeWitt, a spirited, curvy blonde, and Dorothy Greener, a wiry comedienne who could make Pablum seem somehow terribly funny. After the laughs on opening night, they said: "We didn't know all those boffs were there."*





MATTIWILDA DOBBS,
a brainy coloratura whose voice has a supple, extraordinarily rich timbre, sang her first rôle at the Metropolitan Opera House this season—a full-toned Gilda in Rigoletto.



DE MORGOLI

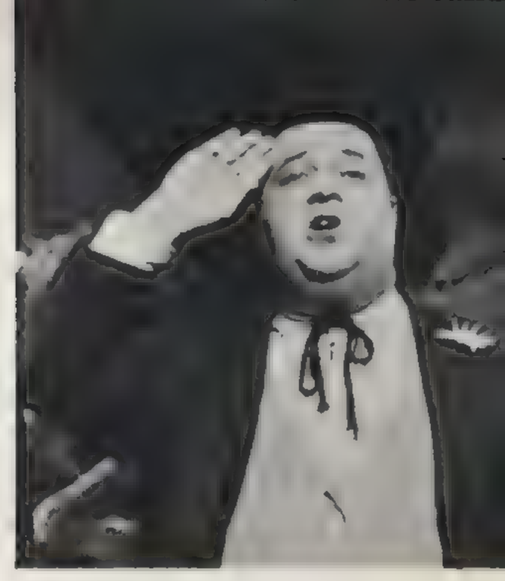
Assume, then, the rôle of an inquirer after truth and ply him with eager questions until it becomes plain to everyone that he knows next to nothing about the subject. As soon as you have him looking a perfect fool, sigh heavily and remark that it must be wonderful to be so clever. This method is particularly recommended to women, as he will surely believe they mean it.

Naturally it will not work with the type, likely to be a woman herself, who has taken agin you on sight, owing to the way you do your hair or hold your cigarette. This one must battle or burst. By all means, therefore, spar with her, amiably and with an increasingly faraway look on your face until at last you break into a low, musical laugh and say: "Forgive me, how frightfully rude! But I've just thought who it is you remind me of." For some reason, nothing rattles this sort of woman quite so much as a hint that she is not unique. This blow, deplorably near the belt, should send her back on the ropes, especially if you follow it up with a reminiscent chuckle or two.

If a senior person should ever say you will think differently when you are his age, reply courteously that you doubtless will, making it clear from the expression on your face that you hardly expect to be about at all by then. Stand no nonsense, if you are a woman, from men. Bear in mind that it is not belief in his superiority that keeps a man happy, but his assurance of Woman's belief in it. If then, smiling down at you, he remarks that after all men and women reason rather differently, give a shocked little cry of "Well, I hope so!" Stare at him in an appalled kind of way, as if picturing the chaos that would follow if they did not. If he shows no sign of deflation, help things on by saying in a motherly way that men are the greatest fun anyhow and the world would be a very dull place without them. The maternal approach does wonders with the uppity male; it reminds him of nursery bath tubs and Johnson's powder and spankings, and makes him utterly miserable.

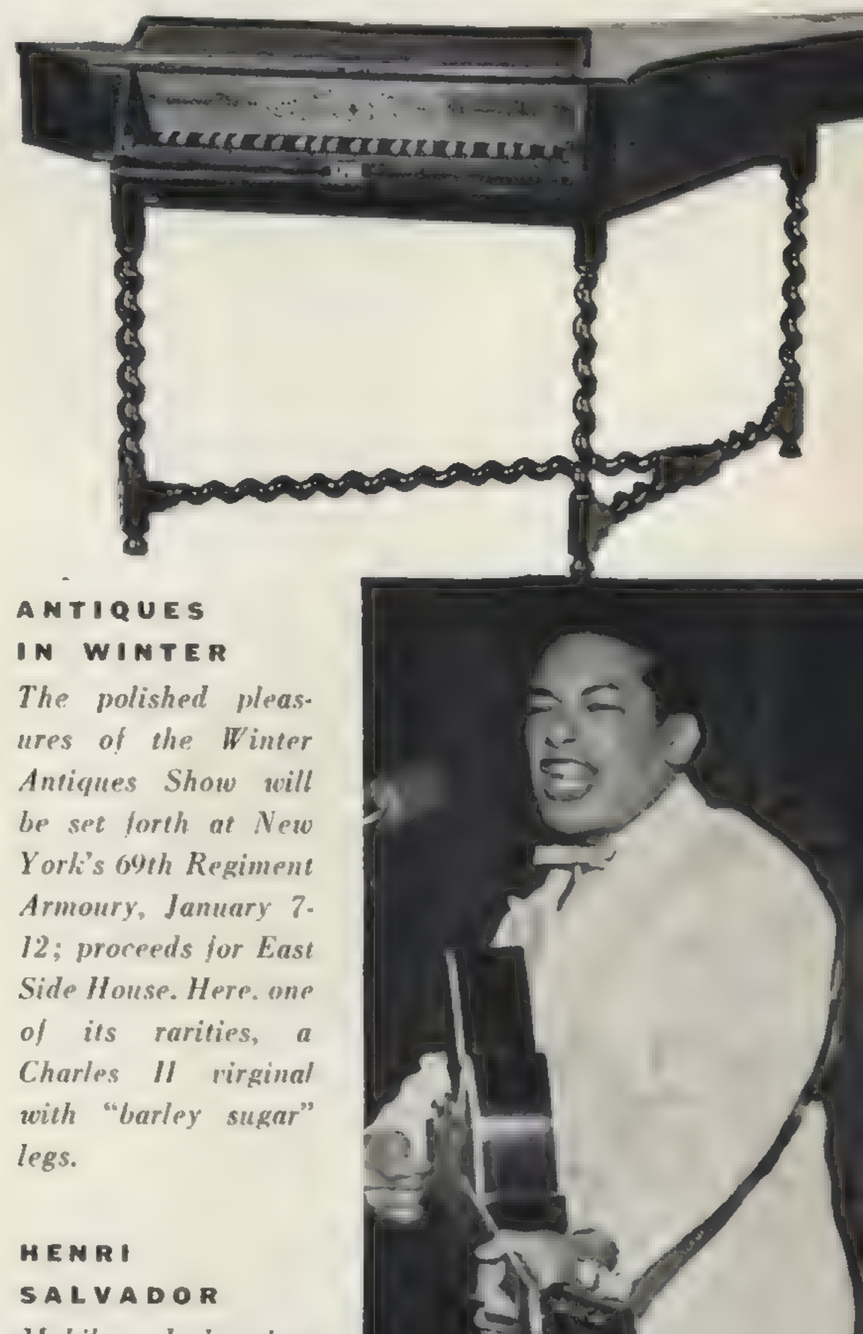
But the best plan by far is to avoid arguers as you would the plague. I happen to know what I am talking about.

EDITOR'S NOTE: *Honor Tracy, who writes with a fond but foxy eye for the inadvertent cries and flashes that reveal character, is the author of the recent novel,* The Straight and Narrow Path, *a sharp exposé of the Irish pursuing the betwixt-and-between line that leaves them, somehow, just about the most engaging arguers so far known to man.*



STUBBY KAYE IN "LI'L ABNER"
In this raucous and rarely funny musical, only the talents of Stubby Kaye, the choreography of Michael Kidd, and the lyrics of Johnny Mercer show either taste or humour. The big moment comes when Kaye sings this song about a Confederate General, Jubilation T. Cornpone. It goes:

"Stonewall Jackson got his name
By standing firm in the fray.
Who was known to all his men
As good old Papier Mâché?
Why it wuz—
Jubilation T. Cornpone
Completely out-worn-pone . . ."



ANTIQUES IN WINTER
The polished pleasures of the Winter Antiques Show will be set forth at New York's 69th Regiment Armoury, January 7-12; proceeds for East Side House. Here, one of its rarities, a Charles II virginal with "barley sugar" legs.

HENRI SALVADOR
Mobile and churning, Salvador sings, does imitations, plays the guitar, and carries on generally, in two languages: French and English. A happy madness in Paris, he has appeared in New York where his great hit was an uncouth but funny sound effects number about eating.



MOTHER AND DAUGHTER: MRS. LOEL GUINNESS AND MRS. PATRICK GUINNESS

Two of the world's ranking beauties—Mrs. Loel Guinness (seated) and her daughter, the former Countess Dolores von Furstenberg—who have probably decided, between them, that the family's greatest beauty is the one in the nursery: little Alexandra, the five-months-old baby of Mrs. Patrick Guinness. Here, both mother and daughter are photographed in Paris in dresses designed by Balenciaga.

HENRY CLARKE



TWO SISTERS: MADAME STAVROS NIARCHOS AND MADAME ARISTOTLE ONASSIS

The two lovely Livanos sisters—one dark (Madame Niarchos), one fair (Madame Onassis), and both statuesque on the Tanagra-figurine scale: small-scaled delicacy. Both sisters have two children; identical January plans—to go to Athens for the wedding of M. Niarchos' nephew (in the Greek tradition, several days' festivity). In this photograph, Madame Niarchos wears a dress by Dior; Madame Onassis, a dress by Dessès.

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT...The Hungarian refugees flowing into this country in response to the quick sympathy of the American public.... An island off Saudi Arabia, Bahrâin, even more oily and important since President Nasser closed down the Suez Canal.... The power in the U.N. of the Asian-African bloc.... The gaunt face of Dag Hammarskjöld, with the weight of mass inconsistencies, international stubbornness, and buck-passing indecision on his exhausted shoulders.

PEOPLE ARE TALKING ABOUT...The gimmicked exhibition coming to The Alan Gallery where Vincent Price has chosen twenty-one paintings and drawings by American artists whose work he thinks he would have to know if he went on the $64,000 Challenge a hundred years from now.... The little boy who told his father during the last reel of *Moby Dick:* "I'm rooting for the whale, Daddy."... The strange destructive impulse that flows through TV's musical spectaculars, totally obscuring a few really delightful songs, and turning quite sensible stories into scripts that could all run under the same title—something like "Fogbound with the Bobbsey Twins," perhaps.

PEOPLE ARE TALKING ABOUT...*The Mermaids,* a small, strong novel by Eva Boros who picks her way delicately among the crags of the English language.... George Grizzard, an appealing young actor who, in playing Angier Duke in *The Happiest Millionaire,* shoplifts scene after scene from Walter Pidgeon.... "Right Now," a skillful Saturday afternoon discussion program on CBS-TV with Ron Cochran, a moderator who sees that at least the right questions are asked.

PEOPLE ARE TALKING ABOUT...*Judy,* a fresh Capitol record in which Judy Garland sings eleven of her retrospective collection of songs, among them "April Showers," cosseted as meltingly and successfully as it was by Al Jolson.... "Dog talk," a revision of the old cliché, "I've got a bone to pick with you."...*Gallipoli* by Alan Moorehead, who writes of the World War I campaign to force the Dardanelles, with witty comment on the chief actors, and tragic recording of what actually happened, the waste of men, the wrong timing of the evacuation, and finally of the masterly concept of Gallipoli, which, if it had not bogged down, might have saved three years of war in Europe and "perhaps the Russian revolution might not have followed."

PEOPLE ARE TALKING ABOUT...The theory of "brainstorming" in which a group gathers to do some creative thinking, which first begins by speculation without evaluation on a number of ideas ("every brilliant synthesis must have its beginnings in the commonplace" as William J. J. Gordon wrote in the *Harvard Business Review*); then at other sessions judgment comes in.... The New York Society Library which puts those compulsive people who borrow books but never return them under the listing: "Hopeless readers."

1957 shoe change: standing order of roses

Right: First shoe of its kind ever to devastate a dance floor—a stripling of pink satin, its back, a full-blown, silk-petalled rose, stemming from the slenderest green stalk of heel. The effect? As though a little garden had followed you to the party. We see it under a floating skirt of chiffon or organdie—taking the tropics in its stride. Barely seen: another flowering shoe, this one of green satin with yellow daisies; both, arranged over green leather soles. To order (in your favourite species of rose) at Delman.

KAREN RADKAI







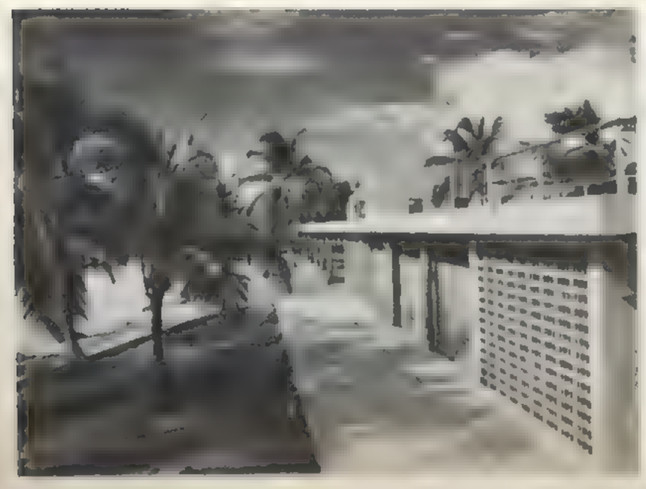
18-page sun concentrate 1957 fashions

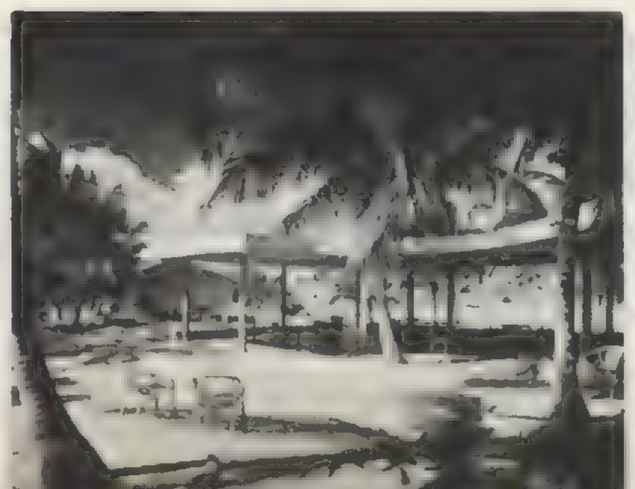
photographed at the new Rockefeller resort in the Virgin Islands

Concentrated here, clothes for a 1957 sun whether it shines for you now or next June or next December—news like this won't fade in a hurry. As for the sun that's shining in these pictures—at the newly expanded Caneel Bay Plantation, St. John, the Virgin Islands, it shines practically for you alone, year-round. Two-thirds of the island is national park with roughly half of this unspoiled land, including the remote Plantation acreage, a gift of the Rockefeller conservation program under the auspices of Laurance S. Rockefeller. The Plantation operates at approximately cost, for the peace of mind of just one hundred visitors at a time, with incidental profits going right back into conservation efforts. All modern conveniences here, except airplanes (daily ferries from St. Thomas carry everything). All the open air you want—even inside. Below, four views of the airy architecture of LaFarge, Knox & Murphy, accommodating trade winds passing through. Other CBP facts, page 67. *The man-eating hat, left,* by Adolfo of Emme, over a leg-sunning cape—together they could handle the Gobi. Claire McCardell sea suit, cape; superplaided Galey & Lord cotton, about $40. Saks Fifth Avenue; Hutzler's; Frederick & Nelson. Helena Rubinstein waterproofing: mascara and lipstick (in a red that *stays* "True Red"). *Water-velvet sea caps, above,* that stay black and velvety even under water pressure. The caps, dotty as a tropical fish ($8), or as sane as you and I ($4). Both, designed by Adolfo of Emme for U.S. Rubber. At Best's; Burdine's; Joseph Magnin.

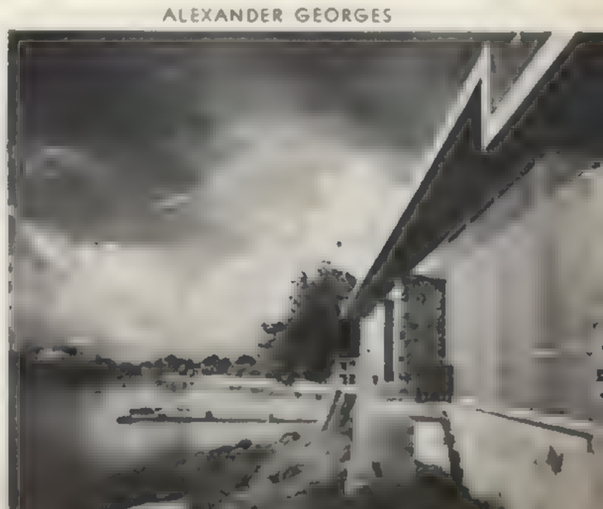
RUTLEDGE

ALEXANDER GEORGES











1957 beach coats—new amphibians

for Caneel Bay's beaches

Even though ankle-deep is as deep as they go, these coats are proving a new point: beach coats do more than sit on the beach now. And when a climate's slanted like Caneel Bay's (average year-round temperature 78°) and the beach is your second home, you need an off-the-beach change from your bathing suit without changing it, a beach coat to wear through the day. *Left:* Striped cotton coat with buttons down to the water's edge and enough cover to take lunch in the Plantation's open-air dining room. By Lorraine Budny; red and white cotton by Fuller. $25. Lord & Taylor; Neiman-Marcus. Pure décor: Japan Art Company fan. *Right:* High and low tide in the hooded coat (there's never any disagreement about hoods on beaches—even white sand in the hair gets sticky). Black coat, in Wamsutta cotton, $18. White coat, in Everglaze cotton bengaline, a fabric by ABC, $25. Both coats, by Greta Plattry. Best's; Wanamaker's, Phila.; Burdine's.



White sand sweaters

Caneel Bay latitude

Knitted cotton sweaters good wherever a day in the sun doesn't include a swim (at Caneel Bay it might include a morning's sail into Charlotte Amalie on St. Thomas for shopping, a burro-back ride over mountain trails). The fit of these new sand sweaters is everything—and nothing. And there's not much to add: a scrap of scarf, a seascape full of hat (piracy from five pages ago, this), and a figure that looks well in taut pants. *Left:* Lanky sweater, square little shorts. All white's the idea—even to the square little sunglasses. Koret of California sweater, of Alamac's Permathal Everglaze knitted cotton, $5. Lord & Taylor; D. H. Holmes. Belz sunglasses. Shorts—the shortest you own. *Right:* The right length of white to keep a tan in bounds. Loose sweater, its only moorings low on the hips; three-quarter pants. Both, by Smartee; knitted cotton. Sweater about $6; pants, about $10. Best's; Hudson's; Joseph Magnin. Meyrowitz binoculars.



White dresses: American plan

Caneel Bay: daily breadfruit

The three white dresses on sundial time here could easily include dinner in their plans—and such a dinner. At the Plantation, which operates on the American plan, Danish dishes (the Virgin Islands were bought from Denmark in 1917) and island specialties alternate with American foods kept fresh in the Plantation's giant freezing unit. Breadfruit on the menu? Perhaps—but you're much more likely to pick it yourself. *Above:* White sharkskin, the skirt a circle of fine-toothed pleats. A covered look, to uncover later with latticed sandals in the brightest colour you brought along. By Nantucket Naturals; Cohama sharkskin of Arnel acetate. $40. Peck & Peck; Frost Bros. *Near right:* Barefoot-girl-with-tan kind of dress—till the evening hours. Then, jewels, evening sweater, flowery shoes to dance around in. By Jamison, in *cloqué* cotton, $40. Saks Fifth Avenue; Neiman-Marcus. *Far right:* Double-damask dinner dress set up for afternoons as here—without changing an ear button. By Sportwhirl, in cotton, about $23. Bloomingdale's; Joseph Magnin.



Sea suits—long, longer

Caneel Bay—
snorkel view



Suits starting their fashion where previous suits left off—high on the bosom, or low on the leg. *Other* fish in the Bay: every Caribbean hue and pattern, except quite possibly, Paisley. *This page:* Two leotard-like sea suits—with patent-leather slippers to wear above the tide line. Black suit, of knitted nylon bouclé, by Cabana. $19. Bonwit Teller; I. Magnin. White suit, elasticized embroidered Orlon and wool jersey (Alamac's Thalspun). By Schiaparelli. $30. Bergdorf Goodman; Sakowitz. Shades of Mack Sennett—parasols, big (from Chequer) and little, roundly striped. Capezio slippers. *Opposite page:* Givenchy sea Paisleys. Left look—a beautiful fashion throw back. Long legs keep salt water from whipping on a surfboard run. Knitted cotton-and-Lastex; $35. Right, Paisley high up on the collarbone, its beautiful figure no accident—a detachable Jantzen brassière slips into special seam slots. Of Celanese acetate and Lastex. About $28. Both Jantzen suits: Bonwit Teller; Julius Garfinckel; Hudson's. Kobley & Stern sunglasses. Revlon's "Sun-Bath" bathes the skin that shows.

RUTLEDGE





Flowering silks—

surprising Caneel Bay's wooded beaches

First time around for this delicious idea: shorts and shirt-jackets of brilliantly flowered silk. These, and the flowering silk shirt dress at left: part of a new system of casual dressing—much less casual, much more feminine, and one of the very prettiest transitions ever made between sunup and sundown.

Opposite page: Bloused shirt-jackets and satin lined shorts, with a fashion life that could easily extend to cocktails—a plan furthered here by loops of beads, and coiffures as charming as little hats. Left, varying strengths of pink, blue, and green, tangled on a white ground. Right, two shades of green, one sharp note of blue. All, by B. H. Wragge; each costume, $50. At Bonwit Teller; Neiman-Marcus; I. Magnin. Marvella "turquoise" beads, also at Bonwit Teller.

This page: Pink and orange carnations, blurred onto a white silk shirt dress. This, bloused gently to the waist, then stitched into a column of pleats. By David Crystal; about $65. At Bergdorf Goodman; Hudson's; Harzfeld's. Palter DeLiso shoes. Both pages: Barbara Gould's "Gaiety Red" lipstick.



Two-legged sweaters

Caneel Bay catch

The watertight fashion here: sweaters, knitted or looking it, in unsuperfluous dimensions (like 34-24-34—to name just one permutation). For all their skin-fit, there's ease in these sea suits that even landlocked pull-overs might envy. *Opposite page:* Two slight cases of beautiful sunburn—the colours lapping up the Vitamin D here. In the water, jacquard knitted wool bathing suit, doubly slimming; it's the colour of a good tan. $23. On the rock, knitted sun linens in a scorched white colour. Not a bathing suit, this idea of Dior's, but a sun suit with easy, tidy, sweater fit. Pull-over and shorts, Alamac's fabric knitted of Irish linen. $30. Both suits, by Cole of California: Bonwit Teller; J. P. Allen; I. Magnin. Picnic hat: from Lord & Taylor. Music on the rocks: RCA transistor portable radio. Hi-Fi "Red Contrast" lipstick, by Max Factor. *Right, above:* Sea tweeds—a beige bathing suit with a positively snappy fit—it's elasticized acetate-and-cotton fabric woven into a fine-tweeded effect. The good looks of it—straight from the shoulder. Caltex suit, $18, at Best's. *Right, centre:* Minnowing with live bait—a suit of red, yellow, and blue stripes on white knitted wool-and-Lastex. $35. At Bergdorf Goodman. *Right, below:* Black-grey tweed sea sweater cut higher in front than at the back, pulled down a bit on the leg. The colour's too good to need relief, especially in turquoise waters—even the cap's black water-velvet (borrowed from the girl on page 103). Gantner suit, knitted Lastex, Dacron, and wool. $20. Bergdorf Goodman.





Unsheathed sheaths

Caneel Bay change

1957 change in sheaths: an almost blow-away breeziness. It's restful, this change, and beautiful, with no strict rules involved except unstrictness, no problems for anyone. Which just happens to be a very good description of the life in general on the Plantation. *Left:* A dress with everything but louvers to cool it—and even louvers, at that. A dotted chiffon scarf added here shows the way the wind's blowing (softly) in fashion. Dress of tangerine Acrilan-and-silk by Frantex-Mallinson, with a beige burlap jacket (not shown). Costume, by Dan Keller, $30. Franklin Simon; Famous-Barr. Scarf: Franklin Simon. I. Miller shoes. Japan Art Company fan. *Right:* White concentrate, *no* contrast, the news—covered, softly waisted sheath, small pleated hat, white leather. Charles Dickey dress; grainy, firm silk—one cooling system with few wrinkles—$70. Bonwit Teller; Montaldo's; Sakowitz. Piqué hat, by Madcaps, Ronay travelling handbag: also Bonwit Teller. Julianelli shoes.





Handkerchief cottons—

little evening dressing on Caneel Bay

Here, and wherever evenings tend to be small and soft-climated, some of the best new directions go this way: cotton—thin and blowy and little-waisted. *Left:* Blouse and full-length skirt, plaided like Madras—red, citron, orange; the waist, wrapped high by a cummerbund. (Nice change of pace for the skirt: a white silk shirt.) By Toni Owen, of Galey & Lord cotton; top about $8, skirt about $18. Altman's; Frederick & Nelson. Bamboo necklace by Van S. Sandals: I. Miller. *Right:* A short dress of white lawn, with a small tucked bodice, criss-crossings of ribbon around the midriff. (Ribbons to add yourself: black ribbon-strap sandals, a narrow black hair ribbon.) By Mr. Mort, of Supima cotton by Hope Skillman, in junior sizes, about $45. Bendel's Young-Timers; Famous-Barr; Frost Bros.


RUTLEDGE







Shirt dresses—
two kinds of change

The first kind, visible on two pages—shirt dresses
that can change their time of day by way of hat
and neckline (the deeper, the later—as here).
The other kind of change, and every bit as pleasant,
is the change you get from fashion dollars
spent this way—the price tags here are
recommended light reading south *or* north
(fashion this good will keep beautifully till summer).
Facing page: Daily dressing that could (with yards of pearls,
touches of gold) become nightly dressing: a dress-length
silk shirt, sheathed. This, a bright orange honeycomb
print, swathed in lemony yellow silk. By Jonathan Logan,
of Maxwell surah, in junior sizes. $20. Lord & Taylor;
Hudson's. MM straw bag: Lord & Taylor.
This page, above: Trellised flowers and thin stripes,
neatly balanced on pink cotton. By Craely,
of ABC cotton with Cranston crease-resistant finish. $23.
This page, top right: White on white idea: white stripes,
white ground, zippered up to a wide blue linen belt.
By Jamison, of Cranston finished cotton by ABC. $36.
This page, directly right: Red pin stripes over white cotton,
the skirt full, the sleeves cuffed just above the elbow.
By Craely, of Cranston finished cotton. $18.
All dresses, this page: at Peck & Peck.
Big straw hats, both pages: John Frederics.

SANTE FORLANO





The self-sweatered silk dress— 1957 printings

A look that's so irreplaceable
it only replaces itself with new versions:
the silk print dress with its own sweater.
Two of the newest versions, here—
southbound now, heading north later.
Left: Blue flowers blooming
on a white silk surah dress—then,
transplanted (via appliqué) to its white
cashmere sweater. By David Crystal;
about $90. Lei of mock pearls by
Richelieu. All, at Altman's.
Costume, also at Halle Bros.; I. Magnin.
Right: A print with the look of a racing
silk, here jacketed with a sweater,
and collared with news; the collar's a hood.
Sleeved dress of Maxwell silk surah ($50);
ribbed wool sweater ($23). By Greta Plattry.
Best's; Woodward & Lothrop; Burdine's.
Coro jewellery: Best's. "Chanel Red" lipstick.



1957 Changes:
new colour line-up

Here, the New Year's fair-haired fabrics, classified into three important colour-categories for spring—the greys-and-beiges, blues, violets—and a smart new walking example of each.

THE GREYS AND BEIGES. Watch for: the comeback of grey, the glow of beige—and the *two*, often woven or worn together. Here, a beige silk tussah coat, a greyed-beige felt cloche. Coat, by George Carmel, of Ducharne fabric, about $190, at Lord & Taylor; Marshall Field. Hat: Lilly Daché. Lederer calfskin bag.

THE BLUES—clearer. livelier. *bluer* than ever. Look for a brighter navy blue; it's here in a coat of Italian wool, with a side-stopped cape. By Jablow, about $160. Saks Fifth Avenue; Woodward & Lothrop. White felt hat: Lilly Daché.

THE VIOLETS, coming up early—and profusely—in soft-lit misty, mauvey shades. Expressing this sentiment: a dress of Parma violet worsted (by Forstmann) with two-hemline news. By Harvey Berin, about $90, at Bonwit Teller; Hudson's. Shantung-straw hat, Emme. Ronay bag, at Bonwit Teller. Alligator shoes: Delman. "Moondust" stockings: Dior. Pigskin gloves, this page, by Superb. Fabric descriptions, page 151.





1957 change: accessories in grey —or for grey

Right: Word to the woman who's planning a forward-looking wardrobe: collect grey. Not only in fabrics (see preceding page) but in accessories too—pearls darker than pearl-grey, gloves in smoky tones, and a misty, greyed stocking to blend with them all. Pearls on this page: baroque, cultured, in grey variants, worn all at once in unstudied spills. Single strand from La Bottega, about $30*. Double strand, jade-clasped, from Helena Rubinstein, $70*. Glove in pale grey for day or evening (nice alternate to white); glove in greyed-beige mutation that enriches grey *or* beige; one non-grey exception: chamois yellow to be worn *with* grey. All, doeskin-finished lambskin in an 8-button length, by Kislav; $17 a pair at Best's. The stockings, a vapour named "Crystal Beige" by Phoenix.

1957 plan: grey lined up with beige

Opposite page: Newest thing to happen to beige: grey—the two colours worn together, as here. Hollow cut velveteen jacket, chiffon wool flannel skirt—easy in look and in fact (easy enough to take over the driving). Jacket, in Merrimack velveteen, about $90; skirt, about $30. Both, by Marquise; at Bergdorf Goodman; Montaldo's; I. Magnin. Hat: Lilly Daché. The gold bracelet, from Tiffany. "Flamboyant" lipstick by Dorothy Gray. Transportation for all (and a lot more, too): the spacious new Star Chief Catalina Pontiac, sleeked inside with the good news of leather.

*PLUS TAX

KAREN RADKAI

JOHN STEWART



GRIFFE
VOGUE PATTERN 1355

Paris suits to be copied via new Vogue Patterns:

the international sewing language that makes it easy—printed and perforated directions

On these four pages, four famous suits from the Paris collections that make no secret of their fashion: all the expert inside workings of the original clothes are here in the Vogue-Pattern translations for all to see—and understand. Printed and perforated directions make the going doubly easy, accurate stitch-for-stitch. And that's important, even when a woman entrusts the tailoring to her tailor. *Left:* Suit by Griffe, string-coloured wool, string-slim lines—a long string of wearings in it till the weather turns really hot (then, a linen or silk version could take over). Notable Paris points of interest: low-placed pockets, high-placed easy little belt. Other news: this is the kind of city tailoring that encourages a hat to go it one softer. Pattern 1355. *Right:* Lanvin-Castillo compound costume, and some of the best news in his collection—deep-violet colour, pleasant looseness to the jacket, beautiful tall-waisted shape to the dress underneath. One recent Lanvin-Castillo trade-mark, not visible face-on: a sabre bow holding a pleat intact at the back of the jacket. Nothing here to stop a woman from making this of wool jersey or a brilliant linen. Pattern 1359. *For back views, sizes, yardages, please see page 152.*

LANVIN-CASTILLO
VOGUE PATTERN 1359



PRIGENT



GRÈS
VOGUE PATTERN 1354

More Paris-suit copies via new Vogue Patterns

More Paris-collections suits, here with different components, and the same casual femininity. *Left:* The longer-jacket suit that's an archtype of the best Grès look—beautiful coordination without strictness, and jersey drapery. The longer jacket (we almost said coat) is lined with canary-yellow jersey to match a blouse with practically no problem of fit—simply tie it where your waistline is. Grès put black wool with the yellow jersey, but another idea would be to have the overblouse and skirt in the same fine wool or silk, and do the coat in a thicker wool. Pattern 1354. *Right:* The news of the blue wool Heim suit begins at the hem of the jacket—the kind of backward motion found in many of his best things. The overall line is slim, the fit ranging from comparatively unfitted in the jacket, to close-fitting in the high-bowed dress. Since this is likely to be the kind of suit a woman will hate to give up in the summer—she needn't. A duplicate in cotton tweed, silk surah, could extend its usefulness handsomely. Pattern 1356. *For back views, sizes, yardages, see page 152.*





JACQUES HEIM
VOGUE PATTERN 1356

PRIGENT

January dresses—and the little brimmed hat



They're ready and willing to go without coats but not without hats. these dresses—soft little hats worn on the bias, with small curving eyelash brims. *Far left:* Silk tweed dress—brown, beige, white—ready to sign a January-to-January contract. Sally Victor cloche, beige felt, as deep as the head of hair. Hannah Troy dress, $90. Milgrim; Dayton's. Calfskin bag: Milgrim. *Near left:* Navy-blue and white look, done this year with most of the white up in the hat—a dotted silk, by Emme. The wool dress could go coatless any day now—it's sheer Forstmann wool. By Harvey Berin; $70. Rosette Pennington; Woodward & Lothrop. Lederer handbag. *Directly right:* Beige hat-to-hem. Hat like a beauty spot, dress of fine-knitted wool with a wonderful figure. Kimberly dress, about $40. Saks Fifth Avenue; Frederick & Nelson. Sally Victor felt hat. Calderon belt: Saks Fifth Avenue. *Below:* Navy-blue suit going out of its way to be useful—the dress under the jacket has a navy-blue chiffon bodice to it. By Herbert Sondheim, in British woollen. $185. Milgrim; Woodward & Lothrop. Bienen-Davis bag: Milgrim. Emme silk hat rounding off the look.



KAZAN

GOSSIPY MEMO:

HIDEAWAYS TODAY,

RESORTS TOMORROW

The days for languid privacy on the islands of the West Indies are clearly numbered. Reconnaissance men, prospecting for future resorts, are quickly occupying the nuggety sites. For example, even on the meagre island of Aruba, off Curaçao, two hotels will rise soon, and the Grace Line cruises have it on their schedule. San Andrés, off the coast of Nicaragua, after years of anonymity, is to have an airfield and a giant hotel.

To save some of these hideaways, a few people, among them Arthur Vining Davis and Laurance Rockefeller, have taken thrifty steps. Davis has purchased half the lonely stretches of Cuba's Isle of Pines to build a "hideaway resort to end all hideaway resorts," and Rockefeller, in one of the sweeping gestures for which the family name is famous, gave most of the island of St. John to the United States for a national park. (In the small slice that remains outside of the resort colony, Caneel Bay Plantation, the value of some land has soared to $10,000 an acre.)

With careful search, however, one can still find islands that have both a measure of Robinson Crusoe calm and a good balance of comfortable places to stay. Here are eleven such greeny retreats, with notes on how to reach them and the pleasures to seek. (All hotel rates include meals.)

Guana, B. V. I., *one of the British Virgin Islands, a three-hour boat ride from St. Thomas, is a nearly uninhabited island, on which a group of New Englanders built a fishing lodge many years ago. It is run now by Mr. and Mrs. William Bigelow as a guest house for people who are willing to sacrifice hot water and electricity for good company, isolation, and good fishing. Rates are $17.50 a person a day, and one must convince the Bigelows, by mail, that one is both nice and quiet.*

St. Martin, N. W. I., mixes Dutch efficiency and French *soyez-tranquille* in a manner that implies a bright tourist future. A landscape of rolling hills spotted with salt lakes and scrubby greenery, it has, around the edges, fine white beaches. Both KLM and Air France fly to St. Martin's airfield, and already 2,000 acres of its good beach-bordered land are being developed for a club and private houses by Eric Lawaetz, a St. Croixan. Because many St. Martin men work in the oil refineries of Curaçao, sending their wages home, the island has an air of affluence and labour is hard to lure. In the Dutch-side village of Philipsburg, cheerful two-storey houses rim the harbour and the traffic is one-way. (At funerals the women wear spotless white, with black hats; the men, tuxedos; and the hearse is a Ford truck covered with white lace curtains, bougainvillea, and black bows.)

Moored out in this harbour are the "Blue Peter," a government schooner, and the "Poppet," a motor launch, that sail to the nearby islands, including Saba. These exploratory sailing trips, along with fishing, swimming, and riding, are the main "things to do." Horses rented from the several breeding farms, with an accompanying boy on horseback, cost $2.50 an hour.

Facing the harbour are two small, brand-new hotels: one the Lido; the other, the Pasanggrahan (Malayan for guest house) which uses the former Government Guest House as bar and dining room. Not far from town is the Little Bay Hotel, one of the best in the West Indies; behind the main building, set on a higher slope, is a row of cottages, all curving around a delightful beach. Built with great care, it is endearingly homely with scrubbed comfort and service—air conditioning, hot water, and good food (sensibly, just one menu at each meal). Rates range from $15 to $27 a person a day.

Nevis, B. W. I., *one magnificent, pointed cone, spiked with sugar cane, floats three miles off St. Kitts, but to get there takes a good hour and a half on a crowded, shabby boat. This small prosperous island claims, from the ranks of ghosts, Captain Nelson (later Lord Nelson), who brought his ships to be watered at Nevis when it was a fashionable spa; there he met and married the young widow, Mrs. Frances Nisbet. In the pretty, neat West Indian village of Charlestown, Alexander Hamilton, the first U.S. Secretary of the Treasury, was born to a Miss Rachel Fawcett, in 1757. (All that remains of the house are some stone steps.) Alone, intact on a green hill is Fig Tree Church,* (Continued on page 148)

Cover for Vogue's 9th Fashions in Living:
a house decorated with light

This New York apartment—actually a small *pied-à-terre* in a remodelled brownstone—is decorated with extreme simplicity: white walls, Japanese grass matting, pale linen curtains, a few very fine pieces of modern furniture such as the Corbusier chair shown here. What gives it its extraordinary quality is its lighting—all diffused, all indirect (except when the owner wishes to spotlight a particular painting or object), and all spreading a soft sort of luminescence. The apartment was remodelled by the distinguished modern architect Philip Johnson, and the lighting planned by Richard Kelly. Together, they also designed the revolutionary new floor lamp shown here. In its brass base, a series of round baffles conceals the source of light (a 200-watt sealed-beam spot), while the opaque white reflector above spreads and diffuses it. The Johnson-Kelly lamp, which has its own dimmer, may be ordered from Marie Nichols, Inc. (More about this apartment on the next four pages.)

HERBERT MATTER

VOGUE'S FASHIONS *in* LIVING





HOUSE DECORATED
WITH LIGHT *continued*

In the entrance hall:
a magnificent Brancusi head,
"The Chieftain," hewn from
a solid block of wood,
stands against a white wall.
At the window are
natural-linen curtains,
heavy in texture,
but not in colour; on the
floor, pale Japanese
straw matting. Everything
is bathed in light from
an almost unseen source—
sealed-beam projectors
encased in a long metal
housing above the
window, their light diffused,
and slightly stronger as
it reaches the floor.
(More photographs
on pages 138-139.)

HERBERT MATTER

THE LIGHT CHANGES

—or should. Most American houses need more, and better, light, according to two famous lighting experts.

A party at which everyone is gay and sparkling, tactful and soothing, by turns—and always at the right moments; where everyone has a pleasant sense of well-being; and where all the guests, and the house itself, *look* their best, is one that every hostess dreams of giving. Instead of dreaming, she might consider enlisting the help of a powerful ally: a new lighting-plan. For light—more than any other single factor—determines how people feel. Many of the new lighting techniques that have made our huge office buildings, our theatres, museums, schools, the most excitingly lighted in the world, are now being applied in private houses—with dramatic results.

To find out what some of these new techniques are and how they can be used, we interviewed separately two of the foremost lighting experts in the United States. One was Mr. Richard Kelly, lighting consultant to the Museum of Modern Art, who designed the lighting of the apartment shown on these pages (in a short respite from lighting the new Seagram building on Park Avenue). The other, Mr. Abe Feder, is famous for his theatrical lighting triumphs—his sensitive lighting of *My Fair Lady* is a tremendous factor in that show's special quality of enchantment—and for the lighting of such buildings as New York's new Coliseum.

Both men are as much authorities on human emotions, reactions, moods, as they are on fluorescent fields and Engstrom break points—for a lighting expert must also, by definition, be a practising psychologist. ("Light is feeling," said Mr. Feder.) Among the things we learned about light, and feeling, are: That strongly-lighted areas above eye-level tend to make people feel inferior and ill-at-ease, while lighted areas below eye-level give a feeling of ease and confidence. That people tend to absorb light, physically and psychologically—therefore, a room full of people should be lighted more brightly than a room with only two or three (*they* may be perfectly happy with just firelight). That eighty-seven per cent of all sensory perception comes through the eyes; only when these fail do the other senses become highly developed.

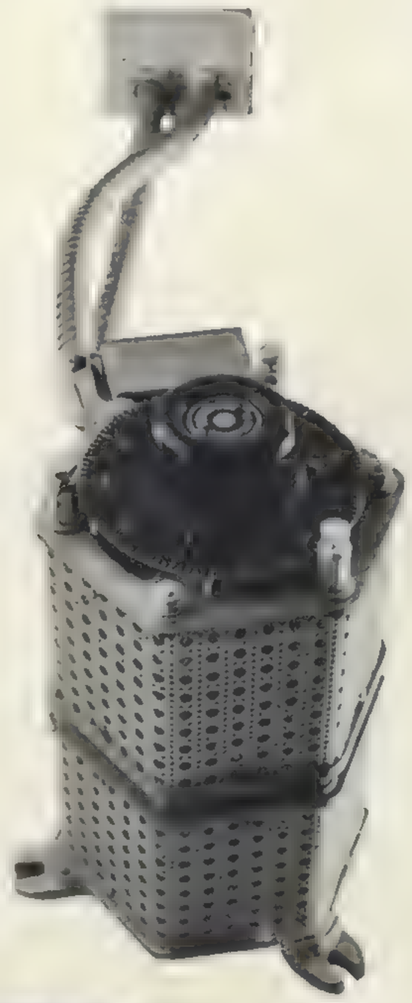
Also, that the human eye has a built-in dimming mechanism—so, in an average living room where table lamps are the only light sources, the eyes of a person reading are constantly struggling to adjust between the lighted page and the dark outer perimeter. And by "average" living room we mean just that; even now, and even in the United States (which prides itself on its modern plumbing and heating, its air conditioning and electric kitchen aids), most rooms are lighted pretty much the way they were twenty years ago. The beaded lamp shades may have been replaced—but the "islands" of light and dark remain.

What's needed in most living rooms, both the experts feel, is *more light, better distributed*—that is, more actual wattage, more candle power, diffused and deflected so it spreads evenly around the room, bathing the walls, the ceiling, the floor. This provides the "surround light" or "luminous surround"—Mr. Kelly calls it "ambient luminescence"—that gives a feeling of space, assurance, serenity. It is psychologically pleasing, and physically restful, because the eye isn't forced to make rapid adjustments between light and dark areas. Once this quiet, easy *background of light* is present, other lighting can come into play for special effects: a painting or sculpture can be spotlighted dramatically, or an entire wall can be "washed" with light. (Mr. Kelly feels that this should usually be the window wall, if there is one, since people are naturally oriented towards windows as the source of light.) Lamps should remain, to provide a pleasant "local glow," and as a factor in the room's design; but even their light should be diffused, un-glary.

Ideally, the "surround light" should be controlled by a dimmer, as it is in the apartment shown here. Then, the lighting can be changed to suit different uses, moods, occasions. It can be brightened when many people are in the room, lowered for a small, intimate group; brightened at the beginning of a party, to give a sense of gaiety and excitement, and lowered, perhaps, later in the evening when everyone is relaxed and at ease. A dimmer expands the uses of a room almost startlingly, *(Continued on page 146)*



HOUSE DECORATED WITH LIGHT *continued*



This device, called a variable auto-transformer, stands near the sofa; brightens or dims the lighting, at a touch.



In this New York *pied-à-terre* designed by Philip Johnson and lighted by Richard Kelly, the effect is all lightness, and light—a warm, surrounding luminescence that bathes everything (and everybody) in the room, seeming to come from no particular source. There are no "islands," no "pools" of light surrounded by darkness (unless the owner wants one for dramatic effect—see below); rather, there is a total ambiance that can be brightened or dimmed at the owner's will. The long metal housing over the windows holds sealed-beam projectors, evenly spaced, their light diffused through round bull's-eye openings. Next to the sofa (unseen, at right) is another source of diffused light, the Johnson-Kelly lamp—this, shown also on the first page of this section. On the overhead trolley duct, spotlights can be plugged in to light, dramatically, particular paintings or drawings on the east wall; one (left), is beamed at a magnificent large charcoal drawing of a woman by Degas. The tall French windows overlooking the street have heavy natural-linen curtains, drawn at night; on the floor is a continuous pale sweep of Japanese grass matting.



Above: A movable spotlight, one of four on an overhead trolley duct, illumines, here, a Degas drawing.
Right: At one end of the dining table—a lighted niche for sculpture, paintings. Round opening in panel is a hi-fi speaker.



HERBERT MATTER

A longer view of the room shown on page 135:
the lighting gives an over-all feeling
of spaciousness, serenity, well-being—
helped by the lightness of curtains, floor.



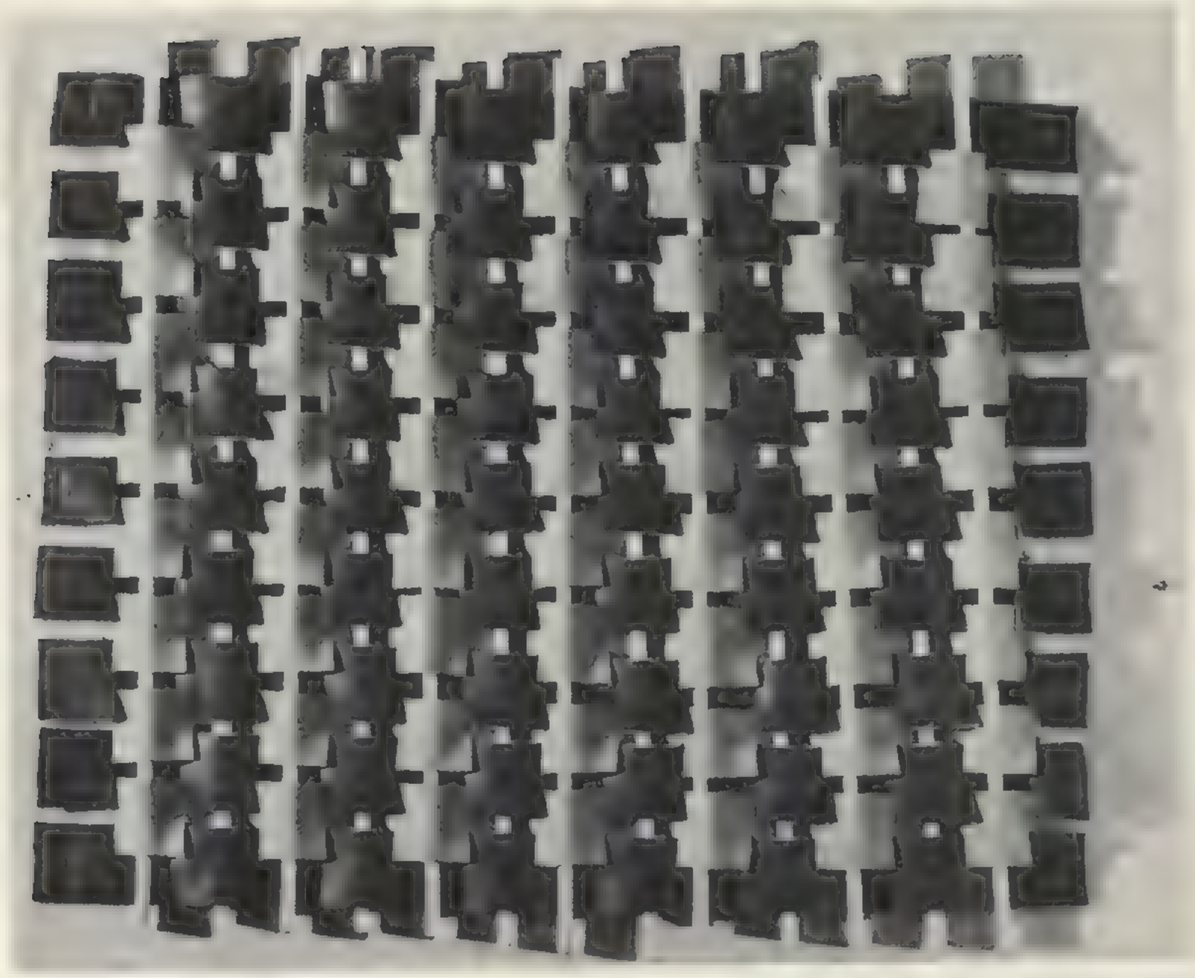
Perforated roller shade of a soft new drapery leather (this, multiplied in contrasting colours, becomes a handsome room divider). By Betty Cooke; shown by Arch Gordon.

LEATHER

Six views, here, of a complete change: leather coming into fashion via a whole new set of looks—new dyes, new textures, new weaves. And when leather goes this way, here's what can be expected: leather in the house as it never has been before. Look for rooms divided by it, ceilings sound-proofed with it, windows shaded by it. On these pages, some of the best ways to bring leather into the house in 1957: six designers' award-winning pieces, evenly disposed to traditional or contemporary décor. They'll be available, incidentally, later this month, when the Upholstery Leather Group's annual exhibition opens at the Merchandise Mart in Chicago.

Below: Detail from a square cocktail table, on brass legs. Top: white leather, silk-screened with red, blue, yellow, green dots. By the James Howells; produced by Sligh.

Left: Sliding door principle in leather: three-inch ribbons twisted twice between floor and ceiling tracks. Robin Robinson design; shown by Heritage.



Fragment of an acoustical ceiling: leather in many colours or shades of one, woven over round wooden strips. By Dave Zeese; made by Jens Risom.

IN THE HOUSE...

PRIZE IDEAS

Full measure of lightness: soft white leather chair, with writing arm and pocket, on a frame of pewter-coloured magnesium. Designed by Bonnell Irvine; produced by Mueller.



A tall, four-panelled walnut screen, latticed with tan leather caning. The panels, oil-rubbed (finishing news told on these pages, in September). By Jack Lenor Larsen; Dunbar is the maker.

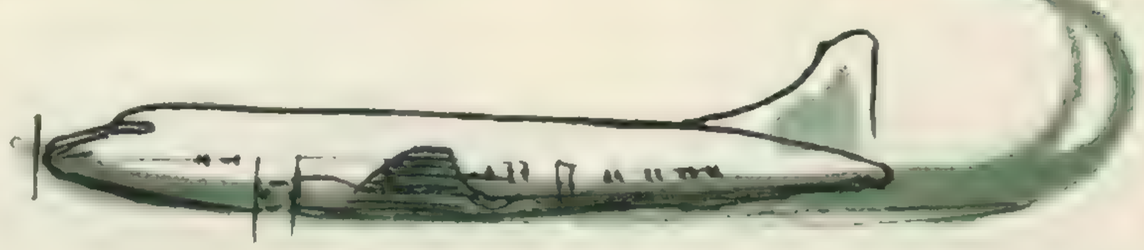
HERBERT MATTER



PENN

Mary Martin and Richard Halliday,
pioneering in Central Brazil.





Deep in the jungle, the Hallidays of Broadway have been building a house and a coffee plantation where they will live part of each year. Here, excerpts from their letters home.

JANUARY 26, 1956. Anápolis, Goiaz, Brazil. We have just arrived and the head of the police for the state of Goiaz and his wife and the head of the police for the city of Anápolis came "to welcome the American Hallidays under orders from the capital of Rio."

Our new *fazenda* has 20,000 coffee trees, plus corn, rice, huge avocado trees, limes, lemons, mangoes, and other fruit trees. Also chickens and turkeys, and pigs, and a dam that makes a swimming pool and gives enough electric power for light at night *only*. There are three peon houses in good condition and a little brick and tile house about the size of the Peter Pan house, but cut into three rooms, each large enough for a single bed.

(In another twelve months we can probably be self-sustaining on this smallish *fazenda,* maybe even make around $2,000 a year. The place is close to the one owned by Janet and Gilbert Adrian, who first interested us in this marvellous jungle.)

We are about to build on to the little house. In addition, we have so much to organize. All the chickens must be inoculated in the next two days. Our tapioca crop is badly in need of weeding and cultivating. The corn will mildew if we don't hurry. Avocados and limes are falling from the *(Continued on next page)*

The new house: "Brazilian-Chinese"

trees and rotting. We have to get someone to pick them and get them to market. The bananas need transplanting and thinning. And feeding the pigs is one of the big daily chores.

FEBRUARY 18. I've thought about those people who anxiously asked us, "Why do you and Mary want to run away from it all?" When you hear about our life, you won't think we are escaping. We both get up every morning at 5:00 A.M. and we get to bed beat about 11:00 P.M. There really aren't enough hours in the day to keep up with living.

Incidentally, the chief of police has given us a notice to put on the windshield of our car with instructions that no one is to arrest the Hallidays under any circumstances. (When we went to the bank we heard about a poor soul who had made out a check, signing the name of the Governor of Goiaz—the forger just couldn't think of anyone else who would have money in the bank.)



Mary Martin

MARCH 11. We spent our first full day in our new house that they will start tearing to pieces tomorrow. Mary was up at 5:00 A.M. and in the kitchen cooking Texas fried chicken, brownies, and whipping up a quart of fresh mayonnaise to go with the fresh eggs, which she boiled and stuffed, as we are going on a horseback picnic with the Adrians.

The house is a mess now with twenty or thirty men here remaking it. Trucks in and out from dawn until ten at night unloading bricks, cement, and gravel. We have dug a well and now we see the layers of the earth over

Waterfall picnic



The Hallidays in Brazil

continued



Horseback picnic

which we walk every day. First the rich brown soil, then the bright red soil that Brazil is famous for, and then the ever-changing, fascinating layers of red, coral, white, blue, black, purple, yellow, pink, and dark grey, and finally dead black rock. At eleven o'clock on Saturday morning, after a few days of digging, the two men who were digging pointed to the sky at a spot where the sun would be at 2:00 P.M. They said that at exactly two o'clock water would bubble out of the rock. We hid around the corner shortly before two. We didn't want to embarrass them when the water didn't bubble out. After all they were just two dear smiling souls with two tin buckets. When the sun hit the two o'clock spot in the sky, the tall lean one climbed out of the hole and pointed down, smiled, looked up at the sun. Water gurgled.



Some of the workmen at the *fazenda*

MAY 17. Mary says our house is Brazilian-Chinese. We have been amazed at the way we've changed our minds about colour. We were positive, before we started, that we wanted the outside a Brazilian green and all the inside shades of blue and green. After experimenting, we decided upon the most original of all outside house colours—white. The entrance and pillars are finished, all white, with the small, plain iron trim painted a colour we mixed ourselves: Chinese red, orange, and black. We still want more land, partly so we can have cattle, which seems to be the sure paying thing here now. The land problem is enormously interesting, as it always is in any pioneering place. Frequently here, a supposedly endless hunk of land is cut into at the strangest places, and into curious sizes and shapes. One of the reasons is that the families are usually large, and at the parents' death the land is cut into as many sections as there are children, and after generations, the sections get smaller and more odd.



Heller Halliday with monkey

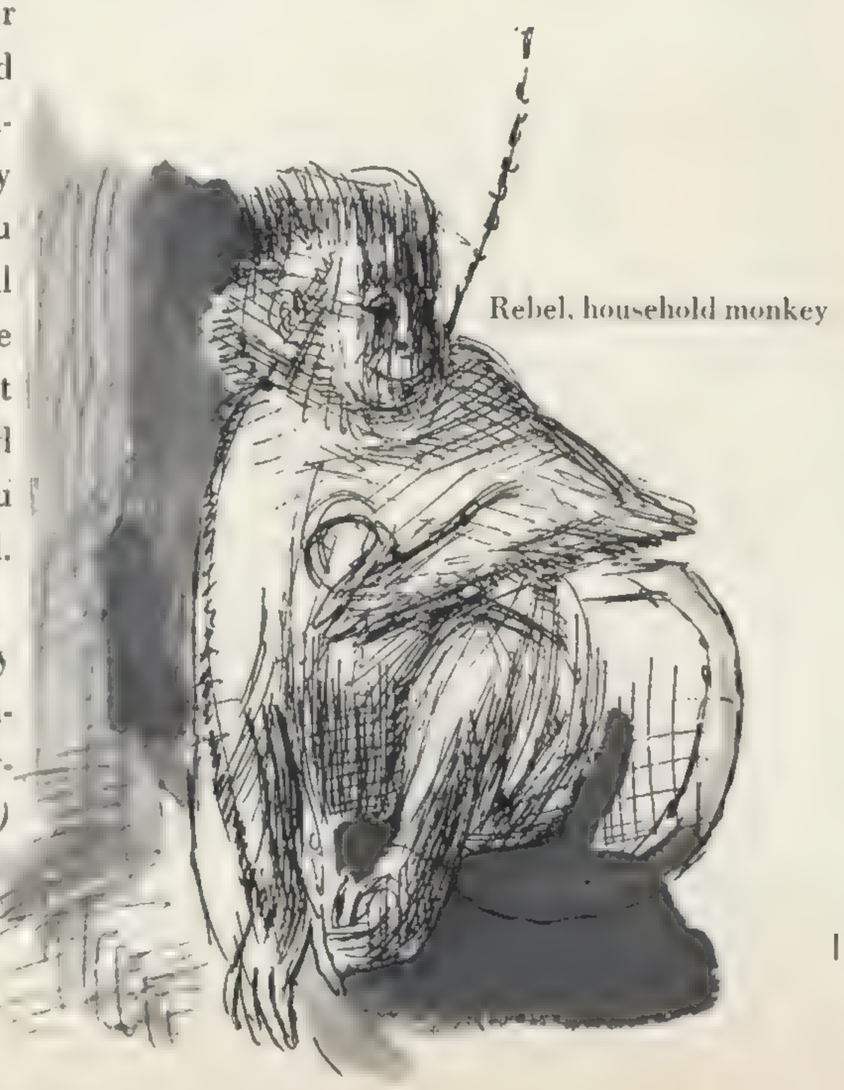
MAY 20. Did I tell you about the small Brazilian mill that we use to clean the rice and coffee, and to grind the corn? We not only clean our own coffee but we roast and grind it, too, before we boil it for breakfast. The flavour is all in the way you roast the coffee, how long you turn the large round copper ball over the fire of wood, keeping the beans in a constant swirl. You just state your preference and we'd love to ship any quantity to you directly C.O.D., at $100 a pound. It's delicious.



The Hallidays on top of their dam

Yesterday we went to Goiânia, which is only twenty years old, has a population of 150,000, and is charmingly laid out with wide paved streets, lined with flowering trees.

(Continued on page 150)



Rebel, household monkey

You'll find the Lotte of Guidiosi sportswear ensemble in the Celanese advertisement on page 49 at all these stores

Augusta, Ga.....Cullum's
Baltimore, Md.....Schleisner's
Birmingham, Ala.....Blach's
Chicago, Ill.....Mandel Bros.
Clayton, Mo.....Boyd's
Cleveland, Ohio.....Halle Bros.
Columbus, Ga.....Kiralfy's
Fort Worth, Texas.....Meacham's
New Orleans, La....Kreegar's Store
Oklahoma City, Okla....Overholser's
St. Louis, Mo.....Boyd's
San Antonio, Texas.....Carl's
Shreveport, La.....Mills-Vaccaro
Syracuse, N. Y.....McDonald's
Tulsa, Oklahoma.....Patio Shop
West Palm Beach, Fla.....Anthony's

THE LIGHT CHANGES

(Continued from page 137)

and it has another appeal: economy. Dimming *all* bulbs at once makes all last longer. In this connection, it's interesting to note that there is, apparently, no such thing as "white light." The light of an incandescent bulb burning full strength is yellowish-white, rather like sunlight; when dimmed, it passes through various yellows and approaches the red end of the spectrum, becoming more like firelight.

How is the "luminous surround" to be achieved? Again ideally, it should be built in when a house or apartment is built, or remodelled—planned as part of the architecture, not of the décor. It should be custom-tailored to fit ceiling heights, wall widths and surfaces; to make the most of good architectural details, and mask any poor (or meaningless) ones. In the apartment shown earlier, Mr. Kelly achieved it by concealing the main—and very powerful—light sources in metal shields, and diffusing their light through small openings.

Other ways to achieve it are trough lighting, cove lighting, translucent panels, or a combination of these. The problem is to have enough light, diffused and directed to best advantage around the room, and there are many possible solutions. It's safe to say that any one of them will require more power than the conventional table-lamp grouping; and that any one, unless it *is* built in ahead of time, will involve at least some re-wiring. But (judging by what we hear from our electrician), most American houses could do with a bit of re-wiring anyway, and this might be a good time—and reason—for doing it.

Mr. Feder, however, has been brooding about ways to bring the "luminous surround" into the living room, or approach the same effect, without ploughing up the walls. He has invented an ingenious device called the Focalite, an attachment, about nine inches high and shaped like an inverted tripod, that fits on an ordinary lamp base (and under an ordinary good-sized lamp shade), and provides a way of throwing light asymmetrically into a room.

The Focalite has two sockets into which you put two weakish (60- or 75-watt) bulbs for "local glow"; a third socket, at the end of a tipped-back, angled arm, is designed to hold a strong reflector bulb (300 or 500 watts). The light of this strong reflector bulb shoots up through louvers at the top of the Focalite and strikes the ceiling, from which it's reflected around the room. The placement of the louvers, and the angle of the arm, break up and deflect the light in such a way that the powerful light source itself is invisible; there's no glare anywhere.

Three or four lamps equipped with Focalites, and properly placed (you'll have to fiddle around with this), would light a large living room far better than the six to eight lamps that are probably there now. If three Focalites are used, Mr. Feder suggests the following arrangement of bulbs: in two of the Focalites, one 300-watt reflector bulb and two 60-watt bulbs apiece: in one Focalite, a 500-watt reflector bulb and two 75's. Focalite attachments may be ordered from the Focalite Corporation (to which Mr. Feder's patent has been assigned), at 1199 Park Aveune, New York, and cost about $50 each.

Suit-change in easy stages



A longer look at the suit that appears, briefly, on page 78. Navy-blue basket-weave wool in the easy climate of 1957—a hip-length jacket that's lightly fitted; an easy length of skirt; wider, shorter sleeves. Suit, by Jablow, $145. At Saks Fifth Avenue. Irene of New York hat. Dorothy Liebes floor cushion.

HOW TO CHOOSE YOUR MEMORIES

(Continued from page 94)

Nevertheless it is certainly hard, sometimes, to recognize the malapropos memories which arrive hotfoot, tiresome as uninvited guests, as belonging to oneself at all. They are at times so very irrelevant as to seem entirely alien. But there is a story about a woman who had a dream in which a villainously handsome man appeared in her bedroom, dragged her from bed, threw her into a large, high-powered racing car, and drove with her far into the deserted and menacing countryside. At length he stopped, switched off the pulsating motor, and turned upon her. "What are you going to do to me?" she cried in terror. "You tell me," he replied. "It's your dream."

A memory, no matter how inappropriate it may seem, is your memory; and it is your own mind—no matter how satisfied it may seem to be not to remember anything—that nevertheless has taken the memory in, perhaps even allowed it to monopolize the entire forefront of consciousness. It can not really be said, then, that any memory is alien or irrelevant; any memory is some part of you. To experience a memory is to be brought face to face with a mirror in which you realize, only with a shock, that standing looking back into your eyes is yourself.

It requires merely a slight readjustment of one's preconceptions to perceive that, in a sense, it is not memory that is alien. Memory is an extension of one's self back into the past—that treasure house from which one is separated only by the mechanism of forgetting. Forgetting is the actual alien, cutting us off from all we have learned, from our stores of happiness, making us start each day stark naked, poor orphans without support, with no more to rely on than whatever thoughts are currently in our minds.

To us in this plight comes memory, like a messenger from the accumulated years of living that form a matrix from which we have sprung. From this past of ours arrive such messages as a wise and protective mother might send a child who has gone out into the world—messages of advice, correction, counsel, criticism, admonition, reminder, warning, encouragement. All that is required is that we have ears to hear and to understand these often cryptic messages. It is as though the phenomenon of the insistent memory demonstrated that the past does not lose interest in us just because we lose interest in the past, but sends repeated assurances of its continuing care and devotion.

Such a doubling-back on self would appear to describe a circling movement, as though an effort were being made by the organism to engross lost portions of the past into a rounded whole. In the light of such a fancy as this, one could better understand the nagging, importunate quality of the memory that will not be forgotten. Perhaps, after all, it does bring a message. Perhaps it has got something to say. Perhaps there is something to get out of it, and those phantasies of magic which one entertained on opening the antique enamelled box, or on holding the turquoise necklace up to the lips to release the memories frozen within its inanimation, were not as fantastic as they seemed. For there *is* a magic of cohesiveness, that makes a centre find its periphery, that makes opposites attract each other to form one. It is a kind of love.

It is a kind of need to find in the haunting memories of the past that odd piece necessary to complete the jigsaw puzzle of today, that essential girder to the fragile bridge of the present. Few people will pretend that they are, as they stand, complete or that they stand in no need. If among the jars and chests stored in the cave of the past we are able to rescue something we urgently need —and which is, moreover, our own property—perhaps at the same time we are also fulfilling another need that lies embottled in the past: the need of what was lost to be found, the need of what was dead to be given life.





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Coat by Louis Goldstein shown on page 42

Atlanta, Ga. .....Rich's
Baltimore, Md. .....Schoen-Russell
Bartlesville, Okla. .....Montaldo's
Beverly Hills, Calif.....I. Magnin
Boise, Idaho .....The Mode
Boston, Mass.....C. Crawford Hollidge
Buffalo, New York.....Arb's
Chattanooga, Tenn.....Miller Bros.
Chicago, Ill.....Blums-Vogue
Charlotte, N. C.....Montaldo's
Cincinnati, Ohio.....Mabley & Carew
Cleveland, Ohio.....Anne Polshek
Columbus, Ohio .....Montaldo's
Denver, Colo.....Daniels and Fisher
Detroit, Michigan.....Florice, Inc.
Duluth, Minn.....Oreck's
Durham, N. C. .....Montaldo's
Eugene, Oregon.....Russell's
Fargo, No. Dakota.....O. J. de Lendrecie Co.
Ft. Worth, Texas.....W. C. Striplings
Greensboro, N. C.....Montaldo's
Independence, Kansas .....Montaldo's
Indianapolis, Ind. .....Louise Miller
Jamestown, New York.....Nord's
Kansas City, Mo.....Harzfeld's
Knoxville, Tenn. .....Rich's
Los Angeles, Calif.....I. Magnin
Milwaukee, Wisc. .....Hixons
Minneapolis, Minn.....Harold, Inc.
Missoula, Mont.....Missoula Mercantile Co.
New Orleans, La.....Godchaux's
New York, N. Y.....Best & Co.
Norfolk, Va. .....Sarah Cohen
Oakland, Calif.....I. Magnin
Palo Alto, Calif.....I. Magnin
Pasadena, Calif.....I. Magnin
Peoria, Ill. .....Bergner's
Pittsburgh, Pa.....Joseph Horne
Portland, Oregon.....Meier & Frank
Reno, Nevada.....Hattons
Rochester, New York.....Jewett, Inc.
San Diego, Calif.....Marston's
San Francisco, Calif.....I. Magnin
Sacramento, Calif.....I. Magnin
Santa Barbara, Calif.....I. Magnin
Salisbury, Md.....Benjamin's
Salt Lake City, Utah.....Makoff
Sioux City, Iowa.....Martin's
Seattle, Wash. .....I. Magnin
Ottumwa, Iowa.....Wareham Burns
St. Louis, Mo.....Famous-Barr
Stockton, Calif.....The Brown House
Tacoma, Wash.....Lou Johnson
Toledo, Ohio.....Lamson's
Washington, D. C. .....Garfinckel's
Wichita, Kansas .....Lewins
Wichita Falls, Texas.....Reed's Parisian
Winston-Salem, N. C.....Montaldo's
Youngstown, Ohio.....Strouss-Hirshberg

GOSSIPY MEMO: *(Continued from page 134)*

where one can see the glamorous names under Birth and Marriage in the registry. This year, Hamilton's Bicentennial will be celebrated and several cruise ships are putting in to Nevis for the occasion.

The Bath House Hotel, where plantation owners and their ladies came from England to enjoy hot healing springs, still stands, tall and thick-walled, built against the side of a hill. One enters on the high side; at the back, overlooking the hill and sea, are two lower floors with wide terraces dipping down to wider terraces and then an overgrown tangled path to the bare springhouse, where the waters bubble in four damp steam rooms, now seldom used. Inside the hotel (a tempting shell for renovating), the beautifully proportioned rooms have deep, shuttered windows and the powerful hint of a fascinating past.

Just out of Charlestown is Pinneys Beach, a long stretch of sand with a backfringe of coconut palms. The resort potential here is high, but the owner, prospering on coconuts, declines to sell, implying, however, that he might lease the beach.

Try to stay at the charming West Indian plantation house owned by Mrs. Mary Pomeroy, a former London decorator, who takes a few guests. In the fairly near future she will also have beach cottages for rent. Mrs. Pomeroy's ménage, come upon unexpectedly in the primitive tropics, is one of the surprise delights upon which wanderlust is fed—old English furniture, polished, and mellowed, sympathetic chintzes, and a small crystal chandelier triumphantly hung from the beamed ceiling. At dinner the silver gleams in candlelight and the food and wine are excellent—fresh lobsters, homemade bread and butter, mangoes, and other local bonanzas. Breakfast is served in bed. And perhaps most remarkable of all is the fact that there are screens at the windows—all too rare in the tropics. Anyone who hopes to stay with Mrs. Pomeroy must write far ahead, giving some details of his identity; once there, guests are expected to behave like guests—not tourists. Rates are about $12 a person.

Antigua, B. W. I. This flattish island, ringed by sandy beaches, green-patched with sugar cane and cotton, and dotted with old sugar mills and thatch-roofed native houses, is well along in the transition from retreat to resort. The Mill Reef Club has a growing number of large private houses built around its beach and golf course (introduction by a member is necessary). Pan American flies in week-end planes known locally as Mill Reef Specials. The hotels at present are simple West Indian places, but the Antigua Beach Hotel has added eight good motel-like rooms facing the beach. And at Half Moon Bay, another hotel will go up in the next year or so.

Shopping: In the shabby town of St. John's are three smart gift shops run by an American, Mrs. Ogden Starr, the Leeward, the Saga, and the Coco, painted chocolate brown. In the country, a pottery kiln turns out tribes of small figures of calypso dancers—and of Alexander Hamilton for distribution during the Hamilton Bicentennial (all designed by Amos Morrill).

The island's prime romantic lure is Nelson's Dockyard, a rugged stone building and wharf built on the lovely secret cove where Nelson lived and kept his fleet from 1784 to 1787. Lonely much of the time, as his letters show, he managed, in the course of inter-island cruising, to find himself a wife on Nevis. Now yachts slip in to anchor here, and work is already under way to renovate the buildings, turning them into a waterfront hotel, as well as efficient dockyards, all with funds contributed by people devoted to history, to yachting, and to Antigua. One of the buildings, Clarence House, built for the young Duke, later William IV, is now the summer house of the Governor of the Leeward Islands. Nelson's own house, a grey wooden structure, is a fragmentary museum. From one of the dock houses, Commander V. E. B. Nicholson, a contemporary Caribbean seafarer, runs a small, trustworthy yacht-chartering service. Rates at Antigua Beach Hotel range from $9 to $22 a person.

Pigeon Island, B. W. I., *less than a mile long, with a flawless white beach, is reached by rowboat from St. Lucia; to get the boat one drives ten miles from Castries to Gros Islet through this still French-influenced island. At the Pigeon Island Club, a hospitable place set on the beach with a deep thatched roof, the cooking is supervised by its owner, Mrs. Snowball; it has a good wine cellar and several quite comfortable cottages, some even with private baths. The mood is delightfully well-fed beachcomber.*

Tortola, B. V. I., is one of the British Virgin Islands, reached only by boat, preferably from St. Thomas. Its charms, beside

the expected tropical foliage, include pasture land that slopes up the hills, spotted here and there by grazing cattle, and natives skilled in building sturdy boats. A few Americans own houses here, and a New York designer of decorative fabrics, Harvey Smith, is building a small guest house, the Bougainvillea, to be ready—remembering *mañana*—next year. In the meantime, there is an extremely simple place to stay, the Fort Burt Hotel in Road Town. And when Miss Lynn Carlyle is around, one can stay with her as a paying guest and enjoy her excellent cooking; often, however, she is in England. Some people, of course, live on their boats, neatly evading the whole problem of accommodations.

Cayman Brac, B. W. I., *is the second smallest of the three outlying Cayman Islands, flat stepchildren of mountainous Jamaica with compensations of their own. The beaches are superb for swimming, simple fishing, snorkeling, or just sitting in the sun. The central idea: "never get a day's work done." Buccaneer's Inn, a small guest house, modest but modern, with private baths and a new wing, overlooks the sea from a vantage rock and has its own palm-shaded pool. The food includes native specialties. Rates start at $8. It is best reached by small plane from Grand Cayman, to which BWIA flies twice a week from Miami. For travellers who like a break in long trips, there are new hotels at Grand Cayman.*

Bequia, B. W. I., another island of beaches, almost uninhabited, is reached by a delightful sail from St. Vincent over transparent water. There one may stay at a fairly primitive hotel named the Sunny Caribee, run with taste by a Portuguese woman—and the Portuguese rank with the Swiss in the subtleties of hotel keeping.

St. Vincent, B. W. I., *an island of large plantations, where tourist developments are rarely encouraged, can be reached from Grenada by small seaplane. Sweeping low over the Grenadines, a chain of six hundred odd pint-sized islands, the plane lands in the sea, then chugs like a crocodile up the ramp to dry ground. Sugar Mill Inn, a bright pink house, with its own beach and swimming pool overlooking the old French capital, Calliaqua, was redecorated last year, and some of its twelve rooms even have private baths. Bradley Smith, a photographer and the author of the persuasive and informative book,* Escape to the West Indies, *is a part-owner. Rates start at $8.*

Bonaire, N. W. I. This is the most peaceful of the three Dutch islands that lie off the coast of Venezuela. Once a salt centre, it has tall, bright-coloured moorings at the southern end, where the salt ships used to dock. The greatest excitement today are flocks of sunset pink flamingoes, their hatching season May or June. Places for beach picnics: landlocked Lac Bay and the uninhabited island aptly called Little Bonaire. There is a nice cottage colony, the Zeebad Hotel, lately enlarged and under good, new management. The hotel has a yacht and Chris Craft for the use of the guests. Price: cottages with bedroom, sitting room, and bath are $9.50 a day.

Saba, N. W. I. *This dark peak, rising straight out of the sea, can be reached only by boat, preferably from St. Kitts or St. Martin. Although it is hard to land on a rough day, the thrill is worth it, and so is the steep climb to a village called The Bottom. The people are canary-haired Dutch, and the small houses have a snug cottage look with well-kept gardens high up over the Caribbean, ruffled by southern winds. At this romantic and friendly place, one may stay at the immaculate Government Guest House—only four rooms and two baths. The food, of course, is quite simple.*

West Indian Travel Tips *Airlines:* Wonderful bargain island hops are arranged by Pan American, KLM Royal Dutch Airlines, Air France. BOAC's British West Indian Airlines can get you right down to Trinidad and back, with stopover privileges, for as little as $282. *Cruises:* The regulars include the Grace Line, Alcoa's freighter cruises, and the Clipper Line's "Stella Polaris"; the trans-Atlantic lines are sending some of their best ships into these lovely harbours all through the winter months. *Charter planes:* Leeward Islands Air Transport Co., Antigua, B.W.I. and Jack's Flight Service, P.O. Box 278, St. Thomas, V.I. *Chartered Yachts:* Write Commander V. E. B. Nicholson, P.O. Box 103, St. John's, Antigua, B.W.I.; F. Chalifoux, Yacht Haven, St. Thomas, V.I.; Bert Unwin, 39 Sandown Road, Goodwood Park, Port of Spain, Trinidad, B.W.I. There are many individual boats that are good, but as yet, no central clearing house to give reliable information. Mr. Norman Walker, who knows the Caribbean intimately and used to run the Caribbean Yacht Cruises, is still interested in helping out serious fellow sailors on where to get the best boats and crews. Address: 445 East 68 Street, New York, N. Y.

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Suit by Marquise shown on page 43

All Cities	Montaldo's
Atlanta, Ga.	J. P. Allen
Augusta, Ga.	Cullum's
Beverly Hills, Calif.	J. W. Robinson
Boise, Idaho	Carroll's
Buffalo, N. Y.	Arb's
Chattanooga, Tenn.	Pickett's
Cleveland, Ohio	Halle Bros.
Coral Gables, Fla.	Minna Lee
Dayton, Ohio	Lenore Zapoleon
Detroit, Mich.	Irving Shop, Inc.
East Orange, N. J.	Doop's
El Dorado, Ark.	Alsobrook's
Evanston, Ill.	Ruth McCulloch
Fort Worth, Tex.	Meacham's
Haverford, Pa.	Natalie Collett
Jenkinstown, Pa.	Lil-Lee
Kansas City	Woolf Bros.
Longview, Texas	Riff's
Los Angeles, Calif.	J. W. Robinson
Memphis, Tenn.	Helen of Memphis
Milwaukee, Wisc.	Louis M. Fritzel
Minneapolis, Minn.	Harold, Inc.
New Haven, Conn.	Anna K. Lapides
New York, N. Y.	Lord & Taylor
Oak Park, Ill.	Quintero
Philadelphia, Pa.	John Wanamaker
Philadelphia, Pa.	Mrs. Franklin Shops of Phila., Inc.
Pittsburgh, Pa.	Linton's
Portland, Ore.	Nicholas Ungar
Reading, Pa.	Heather Shop
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MARY MARTIN AND RICHARD HALLIDAY

(Continued from page 145)

Everyone here, including the Governor of Goiaz, asked Mary to be a judge for the choosing of "Miss Goiaz," who would then go on to the Rio de Janeiro beauty contest. Everything was arranged for our convenience. We took a late 6:00 P.M. plane, and arrived at the hotel in plenty of time to dress for the start of the proceedings at 9:00 P.M. At 8:30 we were told that we were not due until 9:30, and finally official word came to be ready promptly at 11:30. The party, however, began promptly at 1:30 in the morning. There was a fifteen-minute intermission between each contestant's appearance, and then a thirty-minute conversation between the beauties and the judges. The girls were rated on conversational abilities, the social graces, and looks. I might add we were surrounded by citizens from our town of Anápolis and Mary gave Miss Anápolis, rightly, a rating of ten, the highest mark. She put an eight on the score card for the nearest rival. Suddenly, hell broke out. At least fifty hands grabbed for the score card, for you see everyone around us had the right to advise, to look, and to judge. When they saw that eight, they told Mary that she must give the girl something between one and three. Mary protested sweetly that she couldn't erase the ink, and that she didn't feel she could change the figure. But one Anápolis fan seized the score card, and with his pen made her eight look as though it had originally been a five. We got back to our house, shaken, by six in the morning, to be greeted by Miguel and María.

María, who always has a cigarette in her mouth, is responsible for the flower gardens, the magnificent ferns and the orchids grown on the terrace, the laundry, and she helps with the cooking and the housework. Her salary? Six dollars a month. But our biggest household expense is Miguel, who hires and fires all help, supervises the coffee and fruit trees, the vegetable garden, and does all the buying and selling at market. He has made our eggs famous; although regular eggs cost ten cents a dozen, we get twenty-four cents a dozen. His salary? Forty-five dollars a month.

MAY 26. It is extraordinary to us how rapidly local news can carry here *without* telephones, radios, or newspapers. For the first six weeks that we were here, we did not see a newspaper or a magazine in any language, and we didn't hear a single radio broadcast as the Adrians' radio was broken and we didn't own one.

JUNE 15. The progress on the house is going along pretty well. Heller lives in the *only* finished room. Lelia, our cook, does the cooking in Miguel's house about a block away, but the food supplies are kept not only there but in the room we use for sleeping. Some people might think this an inconvenient arrangement.

People who have been calling on us are amazed at the rapidity of our building progress. Through it all we grow more and more fond of the workmen, who are really kindness itself. Heller has seen a few things that amaze her. At the Anápolis market she saw a truckman standing on top of his truck with freshly killed meat slung around his shoulders while blood poured all over him. Her eyes popped when she saw two men in the back of a cart fighting hand to hand with knives as the horse ran erratically down the street. She is also amazed that her room can be filled with such marvellous roses all the time.

JUNE 25. Yesterday, the three of us (Mary, Heller, and I) set off on horseback on one of these blue, clear days, with the sun golden, the temperature 72. The sky was so like a dream that when you looked up you thought you were looking at your dream. There has been a full moon and we are excited at the sight of the blue glow it casts on our white tile terrace, which is almost finished after having been taken up for the *third* time.

This week we discovered that we are the owners of some of the famous Bahia orange trees. One morning we tasted our orange juice and it tasted exactly as you think orange juice should. (We sold 20,000 of another kind of orange this week—in one lot.)

JULY 17. The sugar cane is getting ripe, the coffee picking has been done, and the mango trees are full of beige plume-like blossoms. And our apricots are blossoming, too. We have been having strawberries for two months, and Miguel just brought in five gallons for the third day in a row. Now we are making both our own strawberry jam and our own chili sauce. Heller says she doesn't understand why we have to go home. Did I tell you that Mary, who is the Goddess of Cleanliness, has been scrubbing floors and washing windows? Seeing her, I am constantly reminded of those pictures of lady prohibitionists leading other women into saloons to wreck the places. Of course, Mary is perhaps a touch more appealing as she leads a group of young boys and girls with mops and pails and rags and brushes in the wake of the retreating bricklayers, plasterers, painters, and plumbers. By the way, the men made a slight mistake when our backs were turned. In one of the bedrooms they put the wrong closets from floor to ceiling—so the other day the bricklayers tore down the bricks on two sides of the room, ripped out the frames, re-bricked, re-plastered, and the painters came back, and then Mary with her army of cleaners.

AUGUST 5. We'll be back in the U.S. the end of the month: Heller to get ready for school, Mary and I to switch our interests to the theatre again. We both see five years' work ahead of us here—maybe ten. Heller just caught her own horse in the pasture by herself for the first time and is saddling him. She is making that happy, free, lovely triumphant sound of delight.

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Facts about the fabrics on pages 124-125

This is fresh-off-the-bolt news about colours and textures. You'll be seeing all of these fabrics soon—either in already-made clothes, or in yard-goods (to be cut and sewed with the help, perhaps, of new printed-and-perforated Vogue Patterns).

THE GREYS AND BEIGES:

1. Wool suiting in driftwood grey with a beige tinge, defined by woven checks. By Rodier.

2. Light, flaky beige tweed, mostly wool with threads of mohair, linen, nylon. By Berriège.

3. "Grey-flannel" grey in a fine worsted weave that might make a favourite suit. By Pacific Craft.

4. Grey-and-white tweed, blended of wool, Orlon, silk. Also suit-weight. By Warren of Stafford.

5. White silk surah, printed in grey, beige, black. (Blouse and lining in a suit of grey #1?) A rustling fabric by Maxwell.

6. Shadow-plaid suiting in shades of grey. A mussless blend of wool and mohair. By Guabello.

7. Handsome grey and white wool coating with three-dimensional waffle texture. By Einiger.

8. Silk, plaided in grey and beige, pen-lined in black—and worth looking for. By Chardon-Marché.

9. For an important day-dress: featherweight wool pin checks in grey and white. By Forstmann.

10. Tissue taffeta, warp-printed in beige dots on white—a pretty colour duo. By Ducharne.

11. Grey worsted-and-silk suiting with scroop (two thicknesses rubbed together make a crunchy little noise). By Mayflower.

12. Random-woven British woollen tweed—grey threads run north and south; beige threads east and west. By John Barr.

THE BLUER BLUES:

1. Woollen coating, woven into cobblestones of white with navy blue. By Hockanum.

2. Worsted jersey in brighter navy blue, with a knitted-in honeycomb texture. By Sag-No-Mor.

3. Cobalt blue wool in a crisp, springy leno-type weave—similar to a basket weave, with an added diagonal thread. (This, too, has scroop.) By Blin & Blin.

4. Chiffon wool crêpe for an afternoon dress, in brighter navy blue, with pronounced crêpy texture. Lovely spring-weight, by Rodier.

5. True bluer-blue, a soft fabric that's half wool, half vicara—medium weight and quite soft, for suits, skirts. By Strong-Hewat.

6. Sky-blue wool coating—with a basket weave. By Anglo.

7. Newest silk print—in shades of one colour on white. The colour here: brilliant sea blue. Fabric by Frantex-Mallinson.

8. Wool, woven like straw, in a deep sky blue. (An easy, big-buttoned jacket over an unsheathed sheath?) By Lesur.

9. Camel's hair in bright pottery blue—as luxurious a camel's hair as you could find anywhere. (A camel *this* colour, we'd rather see than be.) Soft-napped, and coat-weight. By Keanon.

10. Bright Siamese-blue Douppioni silk—the makings of a spring-through-summer dress. By Goodman & Theise.

THE VIOLETS:

1. Worsted flannel in the gentlest shade of the season—misty mauve. By Mayflower.

2. Chiffon wool checks, white and lavender (could be a one- or two-piece dress). By Bellaine.

3. Silk tweed suiting, herringbone weave. Colour: mauve, paled and partitioned in white. A close weave, by Onondaga.

4. Wool bouclé coating in pale lilac, with a small percentage of fur fibre woven in for warmth and lustre. By Worumbo.

5. A warp silk print in underwater colours, shades of lavender with blue and green. By Petillault.

6. Douppioni silk with a look akin to linen, the colour of new violets. A dress of this would stay for summer. By Chardon-Marché.

7. Wool coating in lively violet, heathered with surface threads of white. By Warren of Stafford.

8. Tweed coating, all wool, violet crossed with white. Looks rough, feels smooth. By Forstmann.

9. Lacy tweed, combining shades of mauve, blue, white. Mostly wool, with 10% mohair added. By Ria Herlinger.

10. Mauve-and-white nubby tweed, 85% wool, 15% silk. This would make a delicious-looking coat or suit to wear any day now. By Anglo.

11. All-wool crêpe in pale violet, with a closely-woven, flaky texture. By Stroock.



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on page 16

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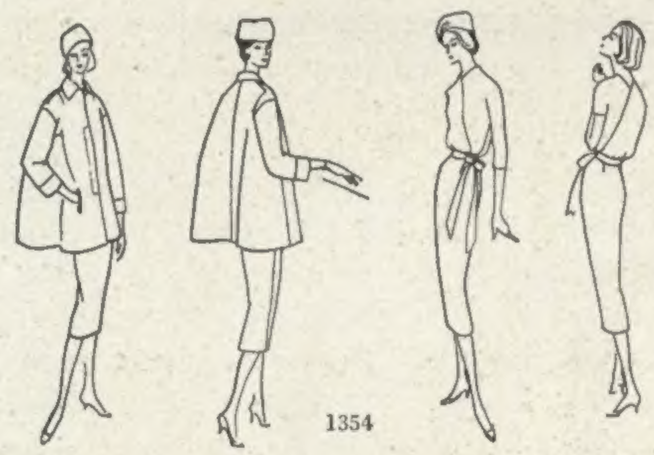
VOGUE PARIS PATTERNS

(Back views, yardages, sizes of the Patterns on pages 128-131)



Above, left: Vogue Pattern 1355, the string-coloured, string-slim suit by Griffe that comes in sizes 14 to 40. For a suit, size 14: 3¼ yards of 54-inch fabric without nap should do the trick. Price: $2.50.

Above, right: The Lanvin-Castillo compound costume, Vogue Pattern 1359, the one-piece dress and jacket. This, sizes 10 to 18 (31 to 38). To make both dress and jacket in size 14, 3⅝ yards of 54-inch fabric will be needed. The price of this pattern: $2.50.



Above: Vogue Pattern 1354, the Grès look in a three-piece suit. Sizes 10 to 18 (31 to 38). For size 14, the coat and skirt, use 3 yards of 54-inch fabric with nap; for the coat lining and blouse, 3 yards of 54-inch fabric without nap; for the sash, ½ yard 39-inch fabric. $2.50.



Above: Vogue Pattern 1356, four views of the costume by Heim—an easy jacket over a close-fitting one-piece dress. In sizes 10 to 18 (31 to 38). For size 14, use 4¼ yards of 54-inch fabric without nap. $2.50.

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 5c additional for each pattern ordered.

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